



AN EVALUATION OF THE VISITOR RESPONSES TO ARTWORK IN
COUNTRYSIDE SETTINGS

By

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Abstract

The practice of placing artwork, and particular sculpture, in landscape settings is well established, yet rarely examined from the point of view of the observer who comes across the work in an unregulated, semi natural environment, quite often by accident. The research examines four case studies, in Scotland, which involve the siting of artwork in informal, unmediated countryside. The studies reflect a range of work, themed interpretive sculpture, conceptual contemporary sculpture, and sculpture sited in forest setting.

The aims were to determine the attitudes and reactions of the visiting public to the work; the motives and intentions of the artists; and of the commissioners of the work. The methodology developed through the research using a combination of visitor observation, on site questionnaires, focus groups and interviews was used to develop a wide ranging set of both quantitative and qualitative data on the sites.

Art viewing and landscape appreciation are both part of complex constructs and relationships. The audiences for public art in countryside, are of a similar demographic to that for gallery visiting, yet not necessarily with an interest in art. The case studies show that:

- Visitors engage with artworks in countryside at a first level of competence;

- Visitor attitudes indicate a willingness to look for explanations, despite professing no interest in art;

- Visitors indicate positive emotions to art and place;

Cultural background and the gallery mindset affect the visitor perceptions and experience of art in countryside.

The practice of using artwork in countryside settings provides a valuable experience, generating positive emotions, memorable places and enhances the countryside experience for a visiting public.

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1. Introduction

The research project has developed over a considerable number of years from a background of developing small scale artwork in country parks and then through research for a Master's dissertation. The initial area of interest was the relationship between visitors to the countryside and the increasing number of artworks placed in countryside settings. It was felt that whilst there was considerable discussion of the role of public art in urban environments, particularly the role of art in regeneration projects there was little concerning artwork in countryside.

Coming from a background in countryside management and interpretation, the area of interest was not the high profile sculpture trails or garden settings, but the evaluation of smaller scale works typically found in country parks, nature reserves and recreational settings.

The reasons given by countryside staff for using artwork were considered in the MSc (Theaker 1996). However, the use of artwork, particularly in relation to its interpretative role, is developing but lacks evaluation. Hitherto, models for evaluation have been limited in terms of little more than measuring beyond simple knowledge gain. Visitor reactions, by definition, were felt to be central to the appraisal of public art in small scale countryside settings, but there is a lack of research in this area.

The work is a cross disciplinary study examining the public art context of art in countryside; art and landscape; public art evaluation; the development and practice of art museums; interpretive theory and landscape.

To examine the use of artwork in countryside settings the following key questions are addressed:

- What are the effects of public art in the countryside on visitors' recreational use, their attitudes and perceptions of the landscape?

The placing of artwork in a countryside context brings artwork, (usually sculpture) into a frame of reference that may be outside of the norm for a visitor. There is little examination of the views of visitors to this type of work, and how their opinions and perceptions of a place may be modified by the presence of artwork.

- What are the motives of artists and commissioners for the siting of artwork in countryside settings?

It was considered that the development of public art in countryside was part of the wider development of public art and reflected a changing relationship between artist and commissioner. However the requirements for 'successful' art in the countryside will differ between artists, commissioners and countryside managers. Therefore it was necessary to review the move of artwork into countryside and the reasons for this from the different perspectives.

- Are there measurable benefits in terms of creating and defining memorable landscapes and locations for visitors through using artwork?

Motivation for placing artwork in countryside has not necessarily been connected to visitor experience. However artworks placed in these settings have impact on recreational visitors. It is considered that commissioners expressed benefits for artwork that are not clearly measurable, or not measured due to the difficulty of doing so. Therefore it is necessary to define these benefits and explore their relationship to visitor perceptions and attitudes.

2. Literature Review

2.1 Art in Public

The placing of artworks in public settings is both a long standing practice and a relatively recent development. This seemingly contradictory statement highlights one of the issues in placing artwork in public places. The public are accustomed to statues and commemorative sculpture in public squares and parks yet are unaccustomed (until recently) to contemporary artwork in those same places.

It is worth examining the development of public art and some of the issues surrounding urban practice of siting work in unmediated public spaces.

The concepts of mediated/ unmediated public space require definition. Mediated space implies control of access, control of progress through a place and to a degree influence on a visitor's perception of the place. There is a spectrum from mediated to unmediated space. Unmediated public space involves accessing space without the interference of any agent, condition or person. On the mediated/unmediated continuum, gallery space is considered highly mediated and wilderness largely unmediated.

It should be noted that in Britain there are very few landscapes that are not considered to be mediated to some extent due to the high proportion of vernacular landscapes, i.e. those which have evolved through continual use rather than those which are planned or designed.

These are overlapping concepts; mediated – unmediated continuum and designed – vernacular landscapes. These can be

thought of as distinct layers. Therefore a site may be considered part of a vernacular landscape, yet also be towards the unmediated end of the spectrum. The degree of mediation can be related to the perceived impact of man on the landscape.

The placement of artwork in garden and designed landscape settings is considered highly mediated. Here, the visitor views artwork in a controlled setting. Mediated landscape and artwork is therefore not a focus of this study.

In the case of the art in a countryside setting, the viewer has a direct experience of the artwork in this environment. Prior control of the environment is minimal. The visitor's interaction with the art is more direct and less liable to be framed by the perceptions/interventions of others. Hence unmediated space is a prime focus of the study.

Briggs (in Davies and Knipe 1984) in a comprehensive review of the development of open-air sculpture identifies five main reasons for the siting of sculpture out of doors:

- commemoration
- education
- decoration
- lack of indoor space
- and finally 'there are sculptures which, together with their site, create a special sense of totality where the whole adds up to more than the sum of the parts.'

This somewhat traditional analysis does not cover the full range of public art or even sculpture at the time when it was written.

Beardsley, in 'Earthworks and Beyond' (1998) assesses the development of art in landscape and art in public places. From this it is possible to expand on Briggs' reasons and add land reclamation (Heizer, Morris), art with environmental messages (Denes, Sonfist, Drury), and significantly urban regeneration. The development of public art in Britain indicates a progression from state sponsored memorials and commemorative sculpture through to a point where Jonathon Jones, (2008) writing about landmark sculptures such as The Angel of the North, in The Guardian can state:

'Public art, by which I mean art that aspires to speak not to a limited gallery going public but to the entire population, is the defining British art of our time.'

And John Tusa (2008) comments:

'Art in public spaces really gets the juices flowing: informed critical juices, deeply felt uncritical ones, preciously held sheer prejudice. What matters is that the presence of a work of art in a public space - "our" space, "free" space perhaps - invites a feeling of ownership, of involvement of a very direct kind.'

Considering the development of urban public sculpture, Lewis Briggs (1984) identifies the expansion of national monuments in the first decade of the 19th century as significant, crediting this as the start of a tradition of public sculpture. He also suggests that the last major burst of public sculpture prior to the late 20th century was the building of war memorials post 1914-1918. Harding (1997) identifies the 1960s as the point where the term 'public art' replaces 'public sculpture', Miles (1997) is more precise '1967, the year in which, arguably, 'public art' began.

2.2. Definitions of Art in Public

Public art, which Harding (1997) refers to as a 'contentious term and contested practice' is an area that is 'difficult to delineate' (Miles, 1997). It is frequently characterised by modern sculpture placed in urban spaces to which the public has unlimited access.

'.. this term (public art) has come to describe a particular type of work in a particular setting: generally permanent and usually architecturally defined art and craft works sited in city centres or urban post industrial locations undergoing major revitalisation.' (Jones, 1992)

A comprehensive and inclusive definition is given by Lippard (1995)

'accessible work of any kind that cares about, challenges, involves and consults the audience for, or with whom it was made, respecting community and environment.'

There is a clear attempt in this definition to move away from the type of work described by Jones and include aspects concerning the development of the work and reception of the work by the intended audience. This is a response to the development of what became known as 'parachute art'; the placing of usually abstract sculptural work into public places without reference to context or the public who use the space into which the work is placed. It is interesting that Briggs (1984) when discussing the early 1800s surge of public sculpture also comments that it was frequently placed without clear consideration of the environmental context. Lippard's definition recognises that public art had moved from product to a process and encompassed a wide range of work and working styles. This is the same argument that Miles (1997) addresses when he identifies the 'polarities of public art' as

'a contemporary equivalent of the nineteenth century monument, a practice which accepts social and artistic conventions, its contradictions concealed by relocation to an art space outside the gallery or museum and by the lack of

documentation of its reception; and an emerging practice of art as activism and engagement.'

A similar argument is used by Lacy (1995) to describe new genre public art which she identifies as visual art using a range of media to engage with a 'broad and diversified audience'. Cartiere (2004) discusses Lacy's models in depth and the role of the artist as activist taking public art into the realms of social interaction and social reform. In 'One Place after Another' (1997 and later 2004) Kwon discusses the idea of site specific work and again argues that that:

'The "work" no longer seeks to be a noun/object but a verb/process provoking the viewers' critical (not just physical) acuity regarding the ideological conditions of that viewing. In this context the guarantee of a specific relationship between an art work and its "site" is not based on a physical permanence of that relationship, but rather on the recognition of its unfixed impermanence, to be experienced as an unrepeatable and fleeting situation.'

(Kwon 1997)

Harding (1997) rejects the term public art arguing that all art is public whether it is displayed in a gallery, museum or elsewhere. This view is echoed by Miles (1997) who argues that placing artwork out of doors does not make it accessible, anymore than a work in a public collection is actually public.

Discussing the purpose of public art, Mel Gooding (1998) states:

'Public art serves many purposes, but none can have more point and dignity than that of investing a public space with a renewed vitality, extending its availability as a place to be, in which a sense of identity, and of the possibilities of the civil life, are enhanced.'

Public art's merits are supposedly wide ranging, covering cultural investment, attracting companies, investment, cultural tourism, adding to land value, boosting employment, increasing use of open

space, reduced vandalism, increasing community pride. All of these are included in the Strategy for Public Art in Cardiff Bay, (Selwood, in Jones 1992)

Senie and Webster in the introduction to 'Critical Issues in Public Art' (1992), comment:

'..public art was regarded with distrust. Thus art, still largely elitist, is often discussed in terms of monetary worth or political usefulness rather than admired as an expression of culture or intellectual achievement. For any meaningful understanding of public art, it must be viewed in the complex matrix in which it was conceived, commissioned, built and finally received. Much more is required than a formal analysis of the works,'

Miles (1997) reviews much of the development of public art as largely reaffirming the position of institutions and authority in society by dominating public space and imposing a notion of good taste and quality on an undifferentiated public.

The question of the response of the viewer to public art is considered by several commentators. Jones (1992) and Senie, (2003) both argue that there is little criticism of public art as art. Senie continues to say that it is not evaluated by how viewers respond to it. She suggests several reasons for this, including that it is outside of the gallery system and does not directly generate income. This means that it is not brought into the 'art' frame of reference by professionals. It may also be that it then occupies a middle ground – not regarded as art by the art establishment but regarded as 'Art', and therefore difficult or exclusive by the public. A recurring theme in the development of art in outdoor settings is the problem of artists and the public struggling to find a common language for placing abstract works in front of a critical audience which did not have the experience of viewing such works. A well known example of the problems that this can cause is Serra's Tilted

Arc. This was installed in 1981 in the Federal Plaza, Manhattan and following a public hearing in 1985 it was finally removed in 1989. The placing of the artwork across a well used square without reference to the public who regularly used the area resulted in a critical response which ultimately led to the removal and subsequent destruction of the work. Serra is quoted as saying:

"I don't think it is the function of art to be pleasing," and "Art is not democratic. It is not for the people." (PBS, undated)

As Alloway put it in 1972,

'Current behaviour includes the area of public sculpture in as much as the audience is an unknown present factor untouched by the usual conditioning and reinforcement that the subgroup for art receives and which the artist counts on...It takes more than an outdoor site to make a sculpture public. The target of public art is the achievement of a focusing point for an undifferentiated audience.'

Jones quotes Baggaley, (1990) referring to the same problem:

'Art which places itself outside its more usual contexts in the search for new audiences will have to pay considerably more attention to the conditions of public meaning than has previously been the case.'

Miles, (1997) suggests that by the late 1990s the notion of a general public had been replaced '...there is no 'general public' (only a diversity of specific publics) and the redefinition of its location as the public realm rather than a physical site assumed to grant access to an undefined public.'

It is perhaps interesting to consider Alloway, Hardin, Baggaley and Miles' comments on the fact that an outside placing is not sufficient for a piece to be public in the light of recent high profile campaigns and issues concerning the proposed removal of work. Antony Gormley's installation of one hundred figures, 'Another Place' at

Crosby beach, was originally intended as a temporary work, having previously been placed at Cuxhaven, Germany, Stavanger, Norway and De Panne in Belgium.

(www.antonygormley.com/viewprojectid=13&page=3).

The work was put on site in July 2005 and expected to remain until November 2006, before moving to New York. However, the success of the project meant that there was a campaign to extend the time, initially by a four month period which was initially rejected by the local planning authority and then following further campaigning it became a permanent installation. Although the installation was proposed and supported by regeneration agencies (South Sefton Development Trust supported by Northern Way and the Northwest Regional Development Agency, Arts Council, the Mersey Docks and Harbour Company) (Sefton Council website undated, accessed 23/7/09) and the 'art establishment' it still had to fight for acceptance by the local authority planners and council. However it was the public campaign to keep them as a permanent work included local newspaper petitions, with over 800 signatories, 'Save our Statues' message board

(<http://forums.icnorthwest.co.uk/viewtopic.php>) and a thread of discussion on a national newspaper web page (Ward 2006). The discussions are not entirely one sided, (but mostly in favour) and obviously a self selecting sample but do indicate support for retaining the work in situ.



Photo 1. Interaction with Another Place, Crosby Beach.

A sample of comments from the on line petition are given:

241	Pameal Horsley	Most nights of the week we take our dog down to the beach where the Antony Gormely statues are situated. I have gone there for many years since, I think the statues are great, we have gone summer spring autumn and winter, high tide, low tide I find them relaxing. Please don't get rid of them, they are at home were they are, they don't need to got to another place
242	Beth Parker	Please keep the statues because they are Anthony Gormley's creations and they are unique and they are ours!
243	A Robson	We visited the sculptures on the 23rd October, and I can't wait to go back again. It's the first time I've visited Crosby beach, despite being raised in Southport, and we were very impressed at how lovely the sand was. This exhibition must be doing wonders for Crosby and Waterloo, long may it stay.
244	Richard Ayres	
245	kerry morrison	if 'public' is the primary word in Public Art, then the public's opinion should be of paramount importance. listen to what the Public want and act on it

It is interesting to consider that this work was not site-specific, not conceived for Crosby and not placed in Crosby in its original incarnation, yet has attracted comments such as 'they are ours'

and 'they are at home where they are'. In a press release following the campaign Sefton Council's Chief Executive is quoted as saying 'There has been huge public support for the retention of the Gormley Statues which has clearly been reflected in the media coverage and direct contact with the council' (Sefton Council, 2006).

The campaign to retain the work may be regarded as an excellent piece of media and public relations work. However if the target of public art is providing a focal point for audiences then it would appear that 'Another Place' has clearly achieved this identification with place and people.

The concept of 'place' is important to the consideration of an individual's responses to landscape and objects in that landscape. As Cartiere (2008) states:

'..terms such as site, space and place are often used interchangeably. Even when the focus of a public art brief is on 'place-making' there is seldom a difference made between a place that already exists, the historical place (whether fact or folklore) and the place-ness that is imposed.'

Morris and Cant (2006) give a detailed discussion of the terms 'site-specific', 'site' and 'place'. The term site-specific is considered as widely used but not useful, ironically as not sufficiently specific. However they reference Wilkie (2002) who places site-specific on a spectrum from 'inside gallery – outside gallery – site sympathetic – site generic – site specific.' In this sense site-specific art is that which cannot be removed without losing its meaning or some of its significance.



Photo 2: Striding Arches, Yorkshire Sculpture Park Andy Goldsworthy.

Photograph 2 shows Goldsworthy's Striding Arches, designed and made for the landscape of south west Scotland at Cairnhead is shown here relocated in the sculpture park setting at Yorkshire Sculpture Park, demonstrating that it is not site-specific.

Added to this is the question of 'sense of place', how to define it and represent it. Place is important at the individual level and also at the communal and societal level.

'While exploration of the physical and analytical need for humans to develop a relationship to space helps to define the power and necessity of place, it is the cultural and emotional need that forms the foundation for understanding that creates a sense of place.'

(Cartiere 2008)

So place is a complex construct of an individual's relationship with a location built from experiences, perceptions, emotional attachments, and cultural background. Added to this is the overlay

of community values of a location, its history or its use for a particular purpose which helps to define the community. The question for public art is how to make meaningful places when the idea of place is difficult to define (Cant and Morris 2006) and constructed at an individual level.

'A public artist working within a place-specific model can, at best, only put forth their own version of that place; a version that inherently is a unique interpretation of the place given the individualised reference to place that, according to Bachelard, each of us carry within us. Rather than a (seemingly unattainable) common definition of place, perhaps it is a common framework of relationships to place that can draw artist and audience into a familiar arena of understanding a specific place -a framework that could include the relationships between place and the body, history, memory and dreams as explored in this chapter. Such a framework could allow for the numerous interpretations of place-specificity that are inevitable when individuals come together in the same space, each possessing their own possible versions of that space as a place.'

(Cartiere 2004)

Artist David Nash said that;

'The placing of the sculpture should activate otherwise neutral spaces and not areas that already have a positive sense of place.'

(in Lee, 1986)

Nash was discussing work at Grizedale, therefore working in a largely undifferentiated commercial forestry setting where there are likely to be those neutral spaces. However for the majority of locations they will already have meaning for some individuals at least. Sue Clifford, (2006) from Common Ground, speaking at 'Art in the Land' stressed the need to refer to 'place' rather than 'site', and also to 'people' rather than 'public'. The point being not to objectify the place and those people who inhabit the place where the work is to be made.

Cartiere (2004) discusses the difference between place specific art and site specific work, arguing that site specific works

'offers direction for how to create, interpret and appreciate such works.'

This is in contrast to modernist sculpture which Kwon states:

'absorbed its pedestal/base to sever its connection to or express its indifference to the site, rendering itself more autonomous and self reverential, and this transportable, placeless and nomadic..'

(Kwon 1997)

Later in the same essay Kwon refers to the modern gallery/museum space as:

'The seemingly benign architectural features of a gallery/museum, in other words, were deemed to be coded mechanisms that *actively* disassociate the space of art from the outer world...'

(*ibid*)

The context and debate concerning public art has changed as art has moved out from the museum and gallery setting. This has included varying definitions of public art, moving from product through to a process. The relationship between the viewer, artist and the site in which the work is created has created both opportunities and difficulties for all concerned. However as 'Another Place' demonstrates public art can come to have place meaning for some viewers.

2.3. Art in Landscape

It is worth reviewing the development of art in landscape settings and expanding on Briggs' reasons. It can be argued (Beardsley, 1998, Cork in Morland 1988) that the earliest artworks in landscape are the monumental prehistoric forms of the likes of Stonehenge, Avebury, earth sculptures such as the Great Serpent Mound, Ohio, and the figures cut into chalk hillsides in southern England such as that at Cerne Abbas. These are undoubtedly deliberate marks in the landscape and possibly about creating significant and meaningful places. Interestingly, two important prehistoric sites in Scotland, Machrie Moor on Arran and the Kilmartin Glen monuments in Argyll, are not visible from a great distance due to their setting in the landscape, which may indicate that the act of travelling to the site was also significant. Recent excavations in southern Scotland have possibly revealed evidence of structures repeatedly made, then burnt at the same site over several generations. This has led to speculation that the process of making and creating a memorable event in the place was as important as the artefact that was built. (Thomas, 2006) Whether these structures are considered as art or archaeology is a moot point.

The main consideration of this study is artwork in landscape or countryside settings, i.e. informal countryside sites with open access. This does not preclude discussion of sculpture, in particular, within garden settings or sculpture parks but these are not the primary concern. The growth of artwork outside the gallery space does however begin with open air display of work, if one discounts the prehistoric examples.

A major development was the creation of typically massive works in wilderness areas of North America, such as Smithson's 'Spiral Jetty', Heizer's 'Monument One' and 'Double Negative' and De Maria's 'Lightning Field' in the late 1960s and early 1970s. The defining elements of these works was the scale; Causey (1990) notes that

'the characteristic view of a Smithson environmental sculpture is from the air.'

The isolation from settlement in relatively harsh environments, and the use of raw materials found in those landscapes. These are site specific art works in the sense that they are both a response to the site and the site has become the artwork. They are also embedded in the landscape. Smithson prefigured this with his *Site Non Site* works which involved translocating material from a site into the gallery. Wallis (2005) also identifies this as a point at which the question of what is a 'real' artwork, pointing out that an exhibition 'Earthworks' in 1968 largely consisted of photographs of the artwork. The works have been described as a response to the commodification of art work. By creating pieces that are fixed in their location and on an architectural scale the works cannot be bought and sold. However, it should be noted that the works themselves, and their continued maintenance, came about by the involvement of galleries and the 'art establishment'.

Referring to Heizer's work in the desert of Nevada Michael Govan writes:

'The genre that he and his colleague Walter De Maria invented there—later dubbed "Earth art" or "Land art"—changed the course of modern art history'
(Govan, undated, accessed 2009)

It should be noted that Govan is writing on the website of The Dia Center, the organisation that subsequently became responsible for the upkeep and reconstruction of some of the work. However, in his survey of Land and Environmental Art, Wallis (Kastner and Wallis, 2005) refers to 'the long deprecated phenomenon known as Earth or Land Art' and later states;

'..Land Art, ... has since largely fallen off the map of canonical art histories.'

The continuation of the development led to land art being used in reclamation projects, (see Beardsley 1998, Wallis 2005), and to long standing projects in remote areas such as Heizer's City and Turrell's Roden Crater, both incomplete at the time of writing.

The works of Smithson and others are now iconic artworks and are interesting to consider in terms of people in the landscape.

Beardsley (1998) quotes Heizer,

'It's about art, not about landscape'

It may be also argued that by constructing their work in remote locations that the works are not concerned with how they are viewed or interacted with by the viewer. However Beardsley analyzes Morris' 'Observatory' (1971) which is an artwork that is too big to be completely viewed. The viewer is immersed in the work and needs to walk in and through the work. The argument is that there is an emphasis on the viewer's participation in the work itself. Weilacher (1996) argues that the spatial element of land art includes involving the viewer in the work

'Only a work of art defying unequivocal interpretation and allowing itself to be experienced in individually different ways from both the formal point of view and in terms of its content enables the beholder to discover new dimensions of perception.'

Writing in a catalogue for 'Probing the Earth, contemporary land projects' 1977 Beardsley gave three features of the 'land projects'

- works take character from a site and are altered by it
- works are a means by which the viewer enters the landscape
- the works elaborate the landscape: the landscape reveals the work. They are site specific, and *provide a focused experience of place.*' (my italics)

Yet for the majority of viewers these are works that are known through means other than direct experience. Wallis quotes Owens as pointing out that a key element is that the point of view is no longer a function of physical location but of the mode of viewing, photograph, film etc. So there are a series of dichotomies about these works, they are outside the gallery system yet supported by it; they are interventions in landscape and part of the landscape; they are powerful experiences of place yet sited so that they are difficult to reach and therefore experience.

Although there are pieces by Smithson (<http://www.robertsmithson.com/earthworks/ew.htm>) and Morris in Europe, incidentally all in Holland with a long tradition of reclaiming land, earthworks of the sheer scale and size of their structures are mostly an American practice.

The move of sculpture out of the gallery setting into countryside in the UK is a gradual process. There is a long standing tradition of siting artworks in garden settings. This ranges from sculptures as part of designed landscapes to the not necessarily well placed classical statuary brought back from the grand tour. The tradition of artworks in private gardens has continued, two notable contemporary Scottish examples are Little Sparta, Ian Hamilton Finlay's garden of his artworks, and Charles Jencks' Garden of

Cosmic Speculation. Continuing the practice of placing contemporary art in landscaped settings, the Duke of Devonshire recently bought work to place at Chatsworth (Pomeroy 2008). Interestingly this piece is one of Pomeroy's sculptures intended as a gallery work. A development from the garden practice, where sculpture and artworks are a complement to the garden setting, is the sculpture park. The contrast is that in sculpture parks the focus is the artwork rather than the garden setting. Antony Caro, (1984) in a highly critical essay concerning sculpture parks states:

..landscape by and large is a great defeater, particularly majestic or informal landscape. It often ruins sculpture, detracts from the artwork.'

Caro's point is that the sculpture in sculpture parks needs to be carefully presented so that it can be viewed as artwork, in much the same way as a gallery would display paintings. He continues

'A garden *for* sculptures/a park *for* sculptures, not just a sculpture garden/park, we must not simply provide a soft nostalgic container for the art, one that caters to our love of landscape. What we need must put sculpture first.'

However, the sculpture park movement could be seen as an extension of gallery practice into outdoor settings. The viewing public have to choose to visit, are restricted in their viewing times and usually have to pay to see the works. Like galleries, sculpture parks will have their collections of permanent work and temporary exhibitions.

The impetus for the sculptures parks may be seen to have come from the urban open air exhibitions of sculpture, such as Battersea in the immediate post war period. A much later comparison and linked to the regeneration work of urban public art were the National Garden Festivals, 1984 and early 1992. These can also be linked to the reclamation work of the American land artists in that

they took place on derelict and sometimes contaminated industrial areas. The five Garden Festivals, all on derelict land, included a large number of art commissions, providing a considerable body of work and also exposure to artwork by large numbers of the visiting public.

The placing of artwork in 'public' countryside by Tony Keswick at Glenkiln in Dumfriesshire in the 1950s demonstrates a further step in the evolution of art in countryside. Sculptures by Henry Moore, Epstein and Rodin are placed on the Glenkiln Estate, i.e. private land, according to the wish of the landowner. The works were not made with this location in mind but bought by a private collector and displayed on his land but with open access for the public.

Moore himself (1968) says of The King and Queen,

'Eventually one of these sculptures went to Scotland [Glenkiln], and is beautifully placed by its owner, Tony Keswick, in a moor land landscape.'

(see http://www.henry-moore-fdn.co.uk/matrix_engine/content.php?page_id=3726)

Although these works are privately owned, privately displayed on private land there is, and always has been due to the Scottish context, unregulated access to the artworks in an informal landscape setting. Considering the visitor response to these it is interesting to note that on multiple visits to Glenkiln with countryside management students (and therefore not students necessarily with an interest in art and sculpture) the figurative representational Rodin piece 'John the Baptist' is regarded as an intrusion and out of place, whereas the more organic pieces by Moore are viewed much more favourably. Arguably the location is not easily accessible, situated in a relatively remote Scottish valley, neither signposted nor way marked, and would have been

considerably less so when the works were first placed when car ownership was less widespread.

In the UK the two significant developments in placing artworks in unmediated countryside settings occurred in the late 1970s, and mid 1980s, Grizedale Forest in the Lake District, in 1977, and the commissioning of work for The Forest of Dean in 1986. These may be seen as the two ends of the spectrum of art in landscape: Grizedale began with residencies during which the artists produced work which was using materials from the site whereas Forest of Dean commissioned artists to make work for the forest. Grizedale was the start of a long period of artistic residencies resulting in a huge body of work in the working forest, Forest of Dean initially commissioned work in two phases. The Forest of Dean work was intended to be permanent; implicit in the residencies at Grizedale was an acceptance of the natural processes of decay and change. Grizedale, initiated in 1977, was intended to reflect an awareness of how the historical and social background of Grizedale Forest interacts with the landscape and the people living and working there, (Grant and Harris 1991). The original work at Forest of Dean was commissioned with the intention of attracting visitors to the area.

Rankin, (1996) suggests that over 350 000 visitors were visiting Grizedale, a significant number estimated to be there drawn by the sculpture.

A look at Public Art Online's list of sculpture trails (www.publicartonline.org.uk/PASW/sculpturetrails) lists twelve other permanent sculpture trails that may be considered as art in countryside, and this is a partial listing. Pritchard's examination of

artwork and the Forestry Commission (2008) also includes a partial listing of sites using artwork. Approximately fifty five initiatives are listed which include sculpture or 'interpretation as artistic features'. (These are considered partial because they do not include sites known to the author, e.g. artwork at Bennachie, Aberdeenshire, sculptures along the River Tweed and others, and therefore it is likely that there are other sites not recorded).

There are, therefore, parallel developments from the 1970s of the increasing practice of sculpture parks, high profile sculpture trails, art in countryside projects as well as the higher profile of public art projects in urban areas. There was a corresponding increase in the use of artwork on a smaller scale, within managed countryside sites such as country parks and within wider countryside such as Forestry Commission sites and national parks. This was greatly aided by the development of the National Lottery in 1993. Theaker (1996) estimated a 50% increase in the use of artwork on Welsh country parks between 1990 and 1994.

2.4. Evaluating Public Art

One of the more complex areas of discussion concerning public art is that of measuring or assessing the impact of placing artworks in public settings. A good overview is given by Morland (2010) which traces the development of the research on evaluation and identifies key texts. She reiterates the wide ranging claims for public art and points out that until recently there was little in the way of substantiating those claims. Selwood (1995) examined the claims made for public art, examining a set of case studies. The conclusion was that the majority of projects were taken at face value without any objective assessment of the projects. The Arts Council of England commissioned a report on public arts projects

funded through the lottery, (Annabel Jackson Associates 1999). Although titled 'Evaluation of Public Art Projects funded under the Lottery' the objectives of the report are to 'quantify the artworks commissioned' and 'to contribute to the debate about good practice'. Coming so soon after Selwood's critical examination of the lack of examination of public art it is surprising to find that the report's key findings include:

'90% of respondents felt that their project was a success. Over 90% of those whose projects were at or nearing completion said that the commissioning process had resulted in value for money.'

Or, to evaluate the success or otherwise of a project the commissioners and the artists were asked if it was a success. The report claims audiences for public art of

'between 5.1 million and 6.6 million people in an average week.'

This excludes large projects where the viewers are all of the people on a particular route or an area of a city.

A subsequent similar report for the Scottish Arts Council, (Robert Knight Leeds 2005) commented on the monitoring of Lottery funded art projects:

'The Scottish Arts Council's existing post completion monitoring systems should be extended to include impact assessments. At present the emphasis is rightly on ensuring an accountable use of grant aid and ensuring that the funds have been spent on approved purposes. These factors remain essential to the monitoring system. However impact assessment of the extent to which the project's objectives have been achieved and the reasons for the success or difficulty will provide useful intelligence for the future development, advocacy and the introduction of evidence based policy methodology.'

The report continued:

'The Scottish Arts Council should address the commonly held impression that having made an award their primary concern

is financial accountability, and that issues of artistic quality and public benefit are realised in the completed project are of lesser concern.'

The reports for the Arts Councils demonstrate some of the issues surrounding the evaluation of public art at the time of writing. In 1997 Comedia published 'Use or Ornament? (Matarasso, 1997) which attempted to address the question of the impact of participation in the arts. In an effort to simplify the subject the impact was separated into six areas:

- Personal development
- Social cohesion
- Community empowerment
- Local image and identity
- Imagination and vision
- Health and well being

All of these were reported as positively improved by participation in the arts. As the report concludes:

'It concludes that the arts have a serious contribution to addressing contemporary social challenges. Rather than the cherry on the cake to which they are so often compared, they should be seen as the yeast without which it fails to rise to expectations.'

Matarasso then lists fifty positive benefits that participation in the arts can bring. However the methodology is considered flawed, (Merli 2002 quoted in OPENspace 2005) and also 'methodological problems are by no means limited to those listed in Matarasso' (OPENspace 2005). There had been an increase in the scale of public spending on art in public places and extravagant claims made for the benefits of public art without any clear demonstration of those benefits.

In the foreword to the report on The Benefits of Public Art Symposium (Thackera, 2000) it is commented that:

'Although a degree of consensus has evolved in recent years over the issue of good practice, this has largely focused on the role of process; an agreed definition of quality for the products of art outside the gallery, however, has remained more elusive. Art world values have seldom been useful to this objective, and in many cases have proved counterproductive.'

Boys (2000) in one of the keynote speeches comments that:

'There is a kind of agreement about public art, that public art is for the expression of social meaning. That may be about expressing shared values in society, or it may be about some sort of comment or criticism about those dominant values.'

He also discusses the problems of meaning in public art and the tensions between the artists' motivations and the need to meet some of the other demands of public work. Boys references Bourdieu's (1984) analysis of three levels of competencies, which are of interest to the reception artwork in public settings. These are

- The immediate perception and understanding of objects connected to the viewer's experience.
- The second level requires a level of knowledge about the artwork.
- The third level requires a knowledge of history of art and put the work into an artistic context.

The point that he makes is that public art must be concerned with the relationship between the different levels, and therefore must communicate to all. Boys reaffirms Selwood's conclusion describing it as an 'internalised cycle of evidence'. In other words the analysis of public art is evaluated by a self reverential system which is influenced by the models that artists and critics bring to the

interpretation of art, i.e. one that is educated in the reading of artworks.

In the mid 2000s there were a series of evaluation initiatives.

Three of interest are:

- Participatory evaluation of the Inspire Public Art Project (Barefoot Research and Evaluation, 2005, Hartworth and Hartworth 2006)
- PROJECT engaging artists in the built environment. (Comedia 2006)
- OPENspace research for Ixia, 'Research on Public Art: assessing impact and quality' (OPENspace 2005) which leads to ixia 2010.

The Inspire Public Art Programme in south east Northumberland is typical of the use of public art as part of a regeneration project. As such it commissions 'landmarks, gateway features, sculptures, artworks in buildings and environmental enhancements.'

(Hartworth and Hartworth 2006). However it is also concerned with process and includes in its objectives:

'to ensure that key stakeholders are appropriately engaged in public art and design development.'

Of particular interest is the use of participatory evaluation techniques to assess the impact of the project. Therefore rather than only ask the artists or the commissioners about the success of the projects focus groups were used to examine the residents and other users of the areas their views on the effect of public art. All the focus group members had had some involvement in the art projects. The problems identified with this approach were:

- Public art initiatives are part of wider regeneration processes, which means that the public are often late in the development process.

- Public art is not just seen by the communities where it is sited but also by the wider community including the arts community who have different criteria and measures of success.
- Time required to evaluate the value or worth of public art.

(From Hartworth and Hartworth 2006)

The last of these is of note. The perception of artworks changes over time both critically within the art establishment and within the local community. Senie (2003) cites the case of Chicago where public art was initially controversial and then accepted as a symbol of the city; Hartworth and Hartworth reference The Angel of the North which

'met with widespread resistance when it was built, but is now a symbol of the north of England.'

The perception within the community of a piece of artwork will be altered as the community become familiar with the work and the connections between the work and those consulted on the piece become less strong. Therefore there was a recommendation for repeated studies over several years to overcome this issue.

The response of the community to public art over time was used as part of the examination of public art undertaken as part of the Audientia project (Rodgers, 2005). The approach here was to decommission or 'remove' public artwork by wrapping it or removing it from images. This was done to stimulate discussion and generated considerable qualitative data from postcard responses.

The report by Comedia (2006a and 2006b) into artists and the built environment approached the question of evaluation from the other direction. Specifically the evaluation was to examine the effect of

involving artists with design, planning and construction professionals. The set up of the evaluation allowed an examination of the 'before' and 'after' perceptions of the teams involved. The methodology comprised of questionnaire survey before and after the project; personal journals from participants, interviews and group observation. The evaluation drew several conclusions:

- there was a change in the mindset, and working practices of participants;
- the involvement of artists was felt to raise the quality and value of the project
- the involvement of artists was felt to improve 'the range of allowable discourse'
- the involvement of artists had facilitated the engagement of communities.

The two evaluation projects show attempts to give some measure to public art projects' success from either end of the process, and to do so using more innovative assessment models.

The OPENspace report (2005) set out to develop

'a tool for assessment that will be of use to the key parties engaged in public art practice'

and

'guidance on impact, to better understand public art practice and promote professional relationships.'

The report contains a comprehensive review of the issues surrounding the evaluation of public art, (and also a thorough review of the problems concerning public art in general). The summary of the issues around evaluating public art are given as:

- the difficulties inherent in defining quality and success;
- the number and range of actors that may be involved in delivering and hosting public art;

- the difficulty of measuring economic and social impacts of public art;
- the difficulty of measuring other impacts;
- understanding how the results of evaluations are to be used and shared.

(from OPENspace 2005)

The question of 'quality' in artwork is a fraught one. As already mentioned the perception of a work changes over time, both within the art community and the general community. The OPENspace report points out that the terms 'aesthetics', 'quality' and 'good art' are widely used but not defined. Quality in artwork is naturally a subjective response constructed from a set of relationships, including the cultural experience of the viewer, the placing of the work as well as the work itself.

These are succinctly described by OPENspace as:

- between the artwork and the art world discourse and theory;
- between the art world discourse and the art world organisational system;
- between the art world elite and the rest of the art world;
- between the art world and the broader cultural context.

For a site-specific work in a countryside setting the construct will also include the relationships:

- between the art work and the environmental setting;
- between the viewer and the artwork;
- between the viewer and the environmental setting;
- between the viewer's present experience of art work and their previous experience of viewing art work.

The key point is that public art is not viewed by the art critic and the art cognoscenti only but by the general public in passing rather than, generally, specifically looking at the works.

The outcome of the OPENspace research was ixia's 'Public Art: A Guide to Evaluation (2010). The guide:

'aims to be realistic about some of the difficulties inherent in defining quality and success in art, including measuring economic and social impacts of artists working in the public realm; the difficulty of measuring other impacts...and a perceived resistance to evaluation.

Also:

'Evaluation is not simply a process to determine 'value'. There will always be economic circumstances and conditions that a public art project will need to take account of, but it is often the intrinsic artistic experience and social and environmental impacts that are more important to the artists, host communities and funders.'

The evaluation toolkits and discussion of evaluation are generalised and intended to be used for any setting of public art. The key questions that OPENspace (2005) consider for assessing the impact of public art are:

- 'who are the key players or stakeholders and which need the most attention or careful categorisation;
- what are the different values that are important to capture;
- what are the key stages in the process of a public art project where the evaluation and assessment process need to play a part.'

This recognises that there is a range of people involved and a range of values to be examined. A particular problem in evaluating public art is that there different audiences for the work and different sets of values by which success or failure can be measured therefore a method to identify the values and decide which are important is required. The development of a matrix

which tabulates values (artistic, social, environmental and economic) with the different stakeholders allows the identification of areas for examination. The second part of the toolkit is the use of a Personal Project questionnaire. This is discussed in more detail in Methodology.

There appears to have been little research to examine art work in countryside settings. The majority of work focuses on urban settings and frequently on large scale work. One exception to this is an examination the Hebden Bridge Sculpture Trail (Morris and Cant 2006). The trail is an annual temporary sculpture exhibition in a woodland which is a collaborative community work. However, although an interesting examination of the motivations of the artists and consideration of the placing of art work in such settings there is no examination of the visitor response to the works.

Evaluation of public art is a complex area which has generated a significant discussion. It is complicated by the varied and interrelated constructs and disciplines concerned in the development of artwork and the ideas of what constitutes a successful project. It has moved beyond mere quantitative simplistic assessments of number of viewers of the work. However the reaction of the viewer is one variable which is particularly difficult to examine unless the evaluation is built into the project from the beginning.

2.5. Artwork as Interpretation

The role of countryside managers and ranger services in interpretation is now widely accepted. A trawl of events and activities programmes will reveal a range of activities from children's events, to guided walks, craft activities, celebrations and

even to natural history activities. It is worth considering the root of interpretation and what is meant by the term, so as to better understand what country park staff are hoping to achieve.

Merriman and Brochu, (2006) identify several key developers of the ideas of interpretation. John Muir and Tanaka Shozo are both mentioned for their understanding that interpretation is not just concerned with imparting information, Muir for 'his belief that nature appreciation required an understanding of the bigger ideas within it' (ibid) and Shozo for 'reminding interpreters that making emotional connections is vital in encouraging people to be stewards of natural resources. It takes more than facts to engage people in lasting ways.' (ibid). Instrumental in the development of modern day interpretation is Tilden, who defined interpretation as:

"An educational activity which aims to reveal meanings and relationships through the use of original objects, by first hand experiences and by illustrative media rather than to simply communicate factual information"

(Freeman Tilden, 1957).

In the same text Tilden also set out his 'Six Principles for interpretation'.

(i) Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.

(ii) Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.

(iii) Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.

(iv) The chief aim of interpretation is not instruction, but provocation.

(v) Interpretation should aim to present a whole rather than a part and must address itself to the whole man rather than any phase.

(vi) Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

Freeman Tilden, (1957)

These have greatly influenced interpretation and have been condensed to provoke, relate and reveal. (Ververka, 1994). In other words the work has to provoke a response, relate to the viewer's own experience and finally reveal a meaning or, answers and explanations. Aldridge (1975) went further in his definition,

"The art of explaining the significance of place to the public who visit it, in order to communicate a conservation message".

The difference here is quite clear, Tilden has an educational activity to reveal meanings and relationships whereas Aldridge gives interpretation a specific purpose - that of communicating a conservation message. In one, interpretation is a process, in the other it is a means to an end. Ham (1992) is more concise "interpretation is communication" and continues to explain that the essence of environmental interpretation is "translating technical language into understandable terms, in a way that is entertaining and interesting".

Again, this is a process but in an 'entertaining' manner. Taylor (1988) in a comprehensive discussion of definitions, points out that Tilden was not intending to define but to distinguish interpretation from information. Ververka (1994) indicates that the difference between information and interpretation is in the style of

presentation. The mantra of 'provoke, relate, reveal' has been criticised as a closed loop in practice (Theaker, 2007) which, by simplifying messages and providing complete answers, does not allow the audience to be intellectually engaged with the interpretation. Ham (2007) in response pointed out that originally Tilden intended to provoke curiosity, to stimulate the visitor into further exploration of the subject.

The Centre for Environmental Interpretation (CEI) identified three key elements in interpretation. These are:

- 'A specific site of natural, historical or cultural value or interest is involved and is being, or will be experienced at first hand by the visitor.
- The visiting public whether tourists, day visitors or local residents are making a recreational visit.
- The organisation or individual interpreting the site aims to generate a concern for its conservation and / or to encourage an understanding of the processes and activities taking place'.

(CEI 1990)

The second of these elements is picked up by Ververka (1994) and is very important when applied to countryside sites. The visiting public are not in a 'learning frame of mind' but are there in a recreational mode. The point of the visit is not educational but enjoyment. The last element with the aim of generating concern and encouraging understanding reflects Tilden.

'Through interpretation, understanding;
through understanding appreciation;
through appreciation, protection.

(Freeman Tilden, 1957)

This is similar to a model for environmental education [Hawkins 1986] which leads from awareness to action. Hawkin's model proceeds from awareness to the acquisition of knowledge, and thence to understanding. From this comes feelings of concern and responsibility which then leads to action. It is worth noting that this model may be considered as circular and can be entered at any stage. Kollmuss and Agyeman (2002) considered the failure of this model in relation to environmental education and pro-environmental behaviour. Included in the possible reasons for the breakdown between knowledge and behaviour are normative influences and direct experience as opposed to indirect experience. Cultural and societal values will influence attitudes to the environment, and also to artwork. Direct experience of countryside (and artwork) may develop more positive attitudes which leads to greater interest, not necessarily greater knowledge.

Both Tilden and Aldridge agree that the conservation message is crucial to interpretation. Indeed Aldridge considered it irresponsible to use a site without concern for its protection. In 'How the ship of interpretation was blown off course in the tempest: some philosophical thoughts' (1989) it is stressed that interpretation has an end point, and that the product is the message and the need to communicate with the public about conservation ideas and to stimulate thought about values. Therefore interpretation has become a tool for changing behaviour in favour of promoting a particular environmental ethic. Phillips is particularly strong on this, arguing

'If visitor understanding of conservation needs is increased, above all if the values and behaviour are affected through the interpretive experience then the interpretive exercise becomes worthwhile - if..... interpretation makes no

contribution to conservation, it seems to me that it is in danger of being no more than entertainment'.
(Phillips, 1989)

On this basis, much of the work on country parks cannot be referred to as interpretation. A much wider view of interpretation is recognised by Uzzel, (1989) who identifies four main uses of interpretation.

- a) Soft visitor management - to encourage changed behaviour.
- b) Hard visitor management - to lead people
- c) Propaganda - to provide a particular viewpoint.
- d) Value adding - to sell goods or to attract visitors to the site.

These are obviously not exclusive categories, as one event may be used for all four purposes. It may be argued that interpretation to change behaviour and propaganda are, in the widest sense, similar aims. If the intention is to engage visitors on the awareness to action cycle mentioned previously and to promote an environmental awareness, then this may be viewed as propaganda.

Aldridge (1981) identifies seven different possible environmental ethics. Interpretation is about place, relationship to place and about putting people and place into an environmental context. Should it be used to promote one, universal, environmental ethic - that of stewardship? Ververka (1994) points out the similarity between interpretive techniques and marketing and advertising. Both are concerned with changing behaviour - whether to an environmental viewpoint or to buy a different product. For interpretive planning Ververka identifies three main objectives that need to be addressed.

- a) Learning objective - what you want people to know.

- b) Behavioural objective - what you want them to do.
- c) Emotional objective - what you want them to feel.

For a long time the last of these objectives tended to be overlooked. Sam Ham (2003) has argued that prescriptive objectives are less valuable than thematic interpretation concerned with developing meaning making.

Areas of land are designated for their conservation value. The approach of much interpretation has focused on knowledge and how to transfer that information to the visitor. The emotional (and spiritual) aspect has until recently been overlooked. To create, and develop a genuine awareness appreciation and desire to protect a particular space requires more than an intellectual understanding. Fromm, (1993) points out that 'to be aware' is not the same as 'to know'. In 'Art in Interpretation (CEI 1990) it is argued that real desire comes from an emotional attachment.

Laing (1979) states:

'We need to feel to be able to make actual judgement. To believe that we can fully know without feeling is one might call the apathetic failing. With feelings go values'.

The use of artwork as a form of interpretation is potentially fraught, the key difficulty being that interpreters, working through the 'provoke, relate, reveal' process, tend to control messages. Art works are not necessarily unambiguous, relying on the viewer to derive their own interpretation. Therefore the resulting 'revelation' may not be the one intended by the interpreter if they are approaching the interpretation in this prescriptive manner.

2.6. Art Museums, Visitors and Evaluation.

In order to examine the public's attitudes to art in the countryside and landscape it is necessary to reflect on how art has been presented to the public, in what settings and to consider the approaches to evaluation that have been used in these settings.

The development of art museums stems from private collections, royal or church collections as well as the collections of wealthy individual patrons. These collections served several purposes; to demonstrate power, wealth and influence; investment as well as indicating the personal interests and knowledge of the collector. In such collections there is no requirement to explain, interpret the work or to justify the collecting policy. For modern equivalents an examination of The Burrell Collection, Glasgow, or The Saatchi Gallery, London, will demonstrate. The former is an eclectic mix of work and artefacts from all periods and provenances whilst the latter is a personal collection of late 20th century contemporary British art.

McClellan (2003) traces the development of the art museum from the Enlightenment. At this point the status of art and artists rose to be comparable with the classical arts, and there was the emergence of an educated critical society with a knowledge of the art world, guided by the art academies. Also there was greater access to the royal collections given, guided by experts. This may be the start of the curating profession, drawn from the art elite.

'no matter where the art was displayed the 'public for art' effectively included only those who were capable of critically informed, aesthetically disinterested judgement'
(McClellan, 2003)

However, the art museum as a public institution stems from the opening of The Louvre, 1793. This had an open admission policy and was free to all visitors, although even here there were degrees of admission, with restricted openings to allow the better educated foreign visitors freedom to view the galleries. The key element was that art viewing became a public activity rather than a private one. The influence of The Louvre was such that by the end of the 19th century every European capital and most major cities had a public art museum. This raises the question of what were art museums for and how did they cope with the differing demands of rich and poor, informed and uninformed, art lover and tourist?

Serota (2000) regards 1858 as the fulfilment of the National Gallery's purpose – a public institution with an educational role, with a historical framework to the collection, and hung according to school. This display gives a curatorial interpretation of the work by establishing relationships, and giving a selective reading of art and art history through what is chosen for display and how it is displayed

In much the same way as a theatre or film will reflect the society at the time of production regardless of the period setting a museum policy will reflect the opinions and attitudes of the dominant culture at that time. Therefore the Victorian art museum was viewed as 'an engine of social and economic progress and national cohesion'. (McClellan, 2003). They were seen as mechanisms for education and a counter to possible social unrest. The British Museum actively encouraged visits from the 'labouring classes' but did little to help them to understand the material with which they were presented. In this respect the museum was for those who were prepared to help themselves, rather than the majority of the

population. The presentation and display of material demonstrated the knowledge and learning of the curators who were aiming at the cognoscenti. It required effort on the part of visitors to understand and appreciate the artworks so presented. So the museum was a method of shaping society for the better, a paternalist top down approach. Museums were also used to demonstrate state power, reducing other cultures to anthropology and celebrating the success of native industries and design, as in the British Museum and the Victoria and Albert Museum.

The 20th century demonstrates a turbulent period for museums and divergent views as to their purpose and function. McClellan identifies the development of the Boston Museum of Fine Arts as one strand. The museum director believed in the transcendence of art and the uplifting nature of contact with great art, in much the same way as the Victorian ideal. However the presentation and interpretation of the work was delivered with accessibility in mind, education became a key motivation for the displaying of work. It is at this point that the schism between education and collection starts to become apparent. The argument against wider public education was (is) that museums are for quiet contemplation and reflection. By the 1940s there was a curatorial backlash to such developments and a focus on collecting and preserving. In 1946 the British Museum had seen a fall in attendance of 25% over the preceding 20 years, with curators and directors viewed as elitist and focused on connoisseurship.

The next major development for McClellan occurs in the late 1960s when museums were increasingly viewed as out of touch with the public and struggling to come to terms with public accountability and justifying themselves to a critical public. Bourdieu's analysis of the visiting public in the 1960s concluded that museums were the

preserve of the privileged and reinforced class distinctions – works of art only speak to those who have the 'aesthetic codes' to decipher them. At the same time the development of the 'blockbuster' exhibition drove museums firmly into the realm of entertainment competing with other leisure activities.

A major piece of work, which has become part of the current language, was *The New Museology*, (Vergo 1989). Of particular reference is Philip Wright's chapter on 'The quality of visitors' experience in art museums' which he argues is an area to which museums have given insufficient attention. The 'real issue is the quality of the works of art their museums possess, because it is assumed that this quality is self evident and, ipso facto, synonymous with the quality of the experience that can be derived from contemplating such works.' At the heart of the problem, according to Wright, is the relationship between the curators, Board of Trustees and the art market. The coincidence of the interests of art historians, collectors, artists and critics effectively excludes the visiting public who do not have the education background to read the exhibitions. An interesting observation is that, at the time of writing, art history was confined to western art. Non western art is anthropology or archaeology. At this time the visiting public is offered:

- An opportunity to look at art 'treasures'
- An insight into the current view of the history of art
- A personal view (curator's) of that history
- An anthology of one artist or group
- An anthology of one medium.

Looking is considered the same as understanding, therefore material is presented without commentary or explanation. The presentation 'allows the works to speak for themselves' but the

reality is to obscure except for those with the knowledge and experience to interpret them. Wright recognises that museum visiting is a leisure activity, and a social experience.

Museums with shops, cafes, temporary exhibitions and innovative architecture have become a 'multi purpose leisure destination'. Stephen (2001) identifies recreation as one function of the contemporary museum.

However, this is still not a universally accepted function of art museums. Cuno, in 'The Object of Art Museums' (2004) argues that it is necessary for museums to return to their purpose of acquiring, preserving and providing intellectual and physical access to works of art. In particular he argues for the primacy of the object and the role of the expert curator. Many of the trappings of modern museums are regarded as distractions which therefore need to be removed – commercial, promotional, entertainment distractions, 'even educational' ones. Cuno also argues against the reliance on temporary exhibitions.

If art museums have changed their approach to the visiting public, they have also changed with regard to artists. The changed relationship between artist and museum over the twentieth century is described succinctly by Serota (2000). In previous periods the curator dominated the collection and display of material. Over the course of the last century this control has been eroded. Three developments are identified as possible causes:

- A change in the relationship between art and exhibition space
- Transfer of work by artists from studio to gallery
- Greater awareness (by artists) of the conventions of the museum

'Since the 1920s artists have created environments which establish independent space to be entered by the viewer rather than simply modifying the space which is given by the museum' (Serota 2000)

In this sense the artist's studio has transferred to the museum, where the curator has relinquished control of the space, the display and the interpretation. Serota cites Serra and Carl Andre as examples but much contemporary installation art gives the artist complete control of the space and viewing conditions, for example Gormley's *Field for the British Isles*, and Wilson's *20:50* to name but two of many. A Guardian article (Jeffries 2001) illustrates the point simply by its title, 'When is a room not a room?' In other words the room is the artwork rather than a place where the artwork is displayed.

The changing relationship between museum/gallery curator, artist and the visiting public is a complex one, particularly in an economic climate where the museum is dependent on the visitor. There appears, despite attempts at widening access, to be a continuation of the work presented to a knowledgeable public. The determining factor is that the public have to choose to enter the museum, and in some cases, pay for the experience. Without the cultural background and the experience of gallery visiting the experience of art viewing may remain a difficult and challenging one for many of the public. The perceptual barriers involved may prove to be insurmountable.

2.6.1. Art Museum Visitors

At the heart of the debate is the function of the art museum, and the purpose of looking at works of art. Smith and Wolf (1996) in

looking at visitors to the Metropolitan Museum of Modern Art give a brief review of some of the theories.

The art museum is a 'public curriculum of orderly images' i.e. the collection forms a curriculum but the individual interprets it according to their own needs

Museums as 'structures for cognitive change' in individuals – the potential to transform one's image of oneself? Do visitors leave the museum thinking differently about themselves rather than thinking about art?

Kaplan et al (1993) argue that it is a restorative for the individual. Commenting on the value of permanent exhibitions Serota (2000) states:

'lessons have been learned ...for the need in museums for places of prolonged concentration and contemplation.'

Duncan (1995) argues that art museums are ritual spaces, in effect temples to modern secular culture in which there are ritual ways of behaviour and practice. The museum as temple idea is enhanced by the style of art museum buildings, frequently echoing classical Greek or Roman architecture or monumental structures; and in their settings in parkland or gardens so that the visitors' approach is through a conditioning environment. Of interest here is the notion of 'liminality'. This is described as an anthropological term for the state of mind achieved through rituals, a detachment from day to day concerns. This is recognised as occurring in some cultural activities (by Duncan, who also quotes Victor Turner) and allows people to step away and examine themselves and their world from a different viewpoint. The metaphor is continued if one considers the route followed by visitors processing from one famous painting to the next in an artistic pilgrimage or the Way of

the Cross. Again, the idea of the purpose of the ritual needs to be considered.

'a ritual experience is thought to have a purpose, an end. It is seen as transformative: it confers or renews identity or purifies or restores order in the self or to the world through sacrifice, ordeal or enlightenment.'

(Duncan 1995)

Or in other words,

'The only reason for bringing together works of art in a public space is thatthey produce in us a kind of exalted happiness. For a moment there is a clearing in the jungle: we pass on refreshed, with our capacity for life increased and with some memory of the sky.'

(Kenneth Clark quoted in Duncan 1995)

Again this is reflected in Cuno (2004), who argues that on seeing beauty we undergo a 'decentering' – the thing of beauty transforms our sensibilities, and the viewer becomes less self aware, in his words 'unselfing'.

'We in museums offer our visitors the opportunity to make the effort to stop before works of art...and be absolutely arrested by them, to experience them as being outside ourselves, as they really are in themselves'. (ibid)

The value of objects in museums is that they

'have us leaving at a 'different angle' to that in which we came, changed from who we were, or thought we were, before we experienced them.' (ibid)

Smith and Wolf's (1996) observations and visitor studies indicate that visitors will see hundreds of images in the course of a visit, cutting across time periods, styles, schools and cultures, pausing to look at the well known paintings and even then rarely giving more than a minute to any one work. They raise the question, how can the heightened experience, the process of enlightenment, the

contemplation occur in such as visiting pattern? However, their conclusion is that for some visitors at least, it does occur.

It is necessary to review what is known about museum visitors. Visitor studies initially focused on the relatively easily measured demographic data concerning their visitors. The Mori survey for The Council for Museums, Galleries and Libraries, (2001) shows that UK audiences for museums and galleries have declined over the 1990s from a peak of 42% in 1991 of the population making at least one visit per year to 28% in 1999. The core market had remained constant, social groups AB, over 45 year olds and students. However, although students were the most likely to visit they represented a small proportion of total visits. The greatest proportion of visitors (16%) were over 65, with over 45 year olds making up 14-15% of visitors. Social groups ABC1s are approximately 70% of museum and gallery visitors whereas they are approximately 50% of the population. In response to the introduction of free access to museums and galleries a subsequent survey by Mori (2002) reported that the overall proportion of the population visiting had increased to 38%. However in the analysis of this increase it was found that it was greatest for social group A, (18% increase) and least for social group D (5% increase). However, Tessa Jowell, (2004) then minister for culture, in a personal essay claims an increase of 11 million visitors, 50% of them new, as a consequence of the removal of admission charges. Interestingly the removal of the admission charges was to encourage access to museums and galleries from across the social spectrum. Mori's earlier research indicated that cost was a small factor in determining museum visiting. A point made by comparing cinema attendance, where 57% of the adult population went in

2001. This is even more striking when looking at younger people (15-14 year olds) of whom 75% visited the cinema in 2001.

In their survey of visitors to the Metropolitan Museum of Modern Art, Smith and Wolf (1996) found that the average age was 37, 45% of the sample being under 35: 40% with a higher degree, 28% educated to degree level: 22% of the sample were described as professional and 22% students. In terms of income 20% reported earning over \$100 000 with just over 25% earning less than \$20 000, however it must be remembered that the sample included a high proportion of students. Approximately three quarters of their sample were making repeat visits.

Di Maggio (1996) addresses an interesting question; whether art museum visitors are different from other people in terms of opinions and attitudes? From a general statement that US art museum visitors are more likely to be higher educated, higher income, professional, Euro American and female than non visitors he examines different theories concerning possible attitudes and opinions of visitors as opposed to non visitors. By carrying analysis on General Social Survey responses, which gives access to comparable data across the United States population, he derives the following:

- Do art museum visitors express New Class Theory (in which individuals derive status from knowledge and expertise rather than control of capital and have distinctive political interests, values orientation and 'a culture of critical discourse.') social and political orientations?

The analysis offered a mixed response – visitors were more liberal on gun control, death penalty and cannabis use than non museum

visitors; more liberal in self identity (i.e. they identify themselves as liberal) but this is not reflected in voting patterns; and show greater support for rights of expression and for minorities.

- Are art museum visitors part of a radical cultural elite?

Visitors have the same attitudes as non visitors in support of work ethic and marriage but give less importance to children and religion than non visitors; demonstrate the same attitudes to up bringing of children; visitors want friends that are more cultured and creative; visitors were significantly less likely to be religious or fundamentalist than non visitors.

So, art museum visitors are generally likely to be affluent, well educated, professional, liberals. This simply gives a probable demographic of art museum viewers without examining the motives for viewing art. Bourdieu states that that appreciation of high culture art is a form of cultural capital inculcated during childhood. This is a product of education and is so well developed that it has become invisible.

'aesthetic pleasure presupposes learning and, in any particular case, learning by habit and exercise, such that this pleasure, an artificial product of art and artifice, which exists, or is meant to exist as if it were entirely natural, is in reality a cultivated pleasure.' (Bourdieu & Darbel 1991)

Higher social classes pass it on, but within the dominant social class, class fractions invest more heavily in cultural capital to the extent that they do not control economic capital, i.e. those richest in cultural capital (and economically weakest) adopt an aesthetic that makes a virtue of economic necessity and permits the widest

use of cultural resources. These cultural resources are then available as a currency for negotiating a social network or demonstrating knowledge and skills.

Travers, (2006) in a report commissioned by the Museums, Libraries and Archives Council and the National Museums Directors' Conference, examined the economic, social and creative impacts of museums and galleries in Britain. This report points out the difficulty of collecting data to cover this subject, given the lack of a single statistical source and the 'relative novelty of considering cultural activity as an economic sector in its own right,' and the disparate nature of the institutions. However, his report includes the following benefits:

- economic benefits are estimated at £1.5 billion annum:
- 42 million visits per year to major galleries and museums
- the scale of attendance/participation has been sustained over a number of years
- self generated income has ranged as high as £200 million a year

As an indication of the change in approach to visitors the strategic action plan produced by Museums, Libraries and Archives Council (2009) states

'People are at the core of all that museums do. Museums should reflect the trend for people to want to be not merely consumers, but producers, welcomed and engaged.'

And also

'The role of museum staff is evolving from being "keepers", controlling access, towards being sharers. The objective is to liberate collections and enable people to participate in interpretation and story-telling; and especially to broaden their appeal to non-traditional audiences from more diverse segments of the community.'

Participation in art and art museum visiting is elective. Even where access is apparently unrestricted, visitors still have to choose to enter gallery or museum space and have the confidence to negotiate the cultural norms of behaviour in such places. This is one reason why art museum visiting is developed, like much recreational behaviour, through childhood patterns of leisure activity. The approach to museum and art viewing can be seen as part of a ritual process with the ability to alter one's self through reflective thought. There are similarities with the motives for countryside visiting and the perceived benefits of contact with the natural world.

2.7. Landscape Theories

The question of how people respond to particular landscapes and whether there are common responses to the same stimulation is one that has received considerable attention. Gallindo (2000) reviews the development of this strand of environmental psychology, into the two approaches of landscape evaluation and landscape preference studies. The key difference is who is making the assessment of the landscape quality with preference studies recognising that

'the appraisal of a landscape, and therefore its attractiveness, are decisively influenced by emotional and aesthetic considerations that basically depend on individuals' selective perception' (Gold 1980, in Gallindo 2000)

Therefore it is the assessment of non experts that is sought in judging quality of a landscape rather than the experts that predominated in landscape evaluation. A driving element is to explain aesthetic preferences by examining the psychological processes which determine those preferences. A further division occurs here with the development of biological theories of

landscape perception and information processing theories. Appleton (1975) developed the theory of 'prospect and refuge', and Bourassa (1991) identifies the preference for high open canopied landscapes. Both of these are suggestive of a biological response to the aesthetic. The argument is that there is a function to our response to particular environments. Therefore we have a preference for landscapes that allow us to view out but remain safely hidden and ones which allow use to move freely through them without undue exposure. A key idea is that of 'affordances', which can be expressed simply as 'what's in it for me?'

Landscape preference theories are dominated by the work of Kaplan and Kaplan, who have developed a matrix for examining cognitive needs of people in response to the environment. The preference judgements are considered to be an immediate, intuitive assessment. The model has become conventionally shown as:

Availability of information	Needs	
	Making sense	Involvement
Present or immediate	Coherence	Complexity
Future or promised	Legibility	Mystery

(from Gifford, 1997, p61)

The two strands of needs are to make sense of an environment and to be involved in it. Gifford (ibid) summarises this as:

- Coherent scenes allow the observer to immediately structure or organise the scene's elements.
- Complex scenes offer much more information to keep the observer occupied.
- Legible scenes give the impression to observers that they will not get lost or disorientated.

Mysterious scenes suggest to observers that they will learn more if they venture into the scene.

Research into landscape preferences is characterised by the use of scenes, slides or photographs rather than actual visits to the countryside. For an example see Han (2010). This approach allows complete control of the experience, and isolation of the variables involved, and by sampling undergraduates guarantees a good sample size. There are several flaws in this approach if applied to the present study. The use of a student population selects from a specific section of the potential audience, i.e. an educated articulate fraction of the population. Whilst this may be appropriate for looking at generalised responses to landscape scenes, as countryside visitors tend towards social categories ABC1, it excludes a full range of responses. The same is true of some work looking at the effects of countryside experience. Although Ryan, Weinstein et al (2010) recognise the limitations of their methodology; vignettes and fifteen minute walks in indoor and outdoor settings; they conclude that their work:

'revealed a consistent positive relation between being outdoors and subjective vitality. This effect appears to be independent of other significant influences on subjective vitality such as levels of physical activity or social interaction, and is at least partially mediated by the presence of natural elements in the setting. '

This method also avoids the immersive element of landscape and the overwhelming of the senses that occurs. In addition for examining visitor responses to artwork there are several factors that need to be accommodated. A key element of the type of artwork is that it is unexpected in the setting. The surprise or shock of the visitor to the work in a real world setting cannot be replicated through an image or projection. Also for many works

there is the possibility, or necessity, of engagement with the piece itself; the opportunity to explore the texture, making or material. In the case of an artwork such as Turrell's Skyspace, (at Kielder Forest and Yorkshire Sculpture Park) or Chris Drury's Cloud Chambers (Drury 2011) a visitor is not only immersed in the landscape but then has the opportunity to be enveloped in the work itself.

In a comprehensive discussion of the development of landscape research Heft (2010) reviews and considers the problems associated with landscape preference theories. A principal issue in both landscape preference and the biological approaches is that of the fixed point observer. The landscape is viewed as a two dimensional picture and this stimulus is then processed internally by the viewer. As Heft puts it:

'landscape perception research proceeds by identifying stimulus properties considered independently of the ongoing actions of the perceiver.'

If the perception of the environment is thought of in an ecological sense then it is clear that the immersive nature of landscapes, and the movement of the observer through that landscape will need to be considered. Heft continues to explain that perception and action are related, i.e. perception directs action and action brings about perception. The inclusion of movement by the perceiver within the landscape negates the previous studies relying on a fixed point observer. Heft describes environmental perception as:

'more likely to be a continuous, dynamic 'online' (immediate) process.'

A key idea is that of 'affordances', which can be expressed simply as 'what's in it for me?'

Zelege and Junshan, (2009) give three fundamentals of affordances (summarized from MacGrenere and Ho),

- 1) Affordance exists relative to the action capabilities of a particular actor.
- 2) The existence of an affordance is independent of the actor's ability to perceive it.
- 3) An affordance does not change as the needs and goals of the actor changes; that is, it is invariant.

The action capabilities mean what can be done in the landscape.

Zelege and Junshan use the example of a gate that can be swung upon by a child, but not an adult. It affords an opportunity for the child but not the adult, and remains possible even when no one is present. The gate remains 'swingable' even when the child is grown, the affordance has not altered but the participant has rendering it unuseable.

The importance of an ecological approach and affordances are summarized by Heft (2010),

'They reveal a domain of relational properties which have been overlooked when environment and person are considered independently. Affordances are not mental constructs that a perceiver subjectively imposes on the world, nor are they interpretations in the 'head' of a perceiver. Affordances are properties of the environment that are both objectively and psychologically significant.'

Social affordances are less well defined, but Roe (2008) define 'emotional affordance' as

'What opportunities the environment offer for negative or positive affect, *'how will this object, agent or event make me feel?'*. It is a 'happening' rather than a 'doing', although the feeling elicited will prompt a physical affordance: liking will elicit a desire to repeat, retain or expand an action, disliking or fear will result in retreat or removal.'

Artwork has the potential to generate strong emotional responses, both positive and negative.

Legibility is built upon Lynch's work on cognitive mapping which is concerned with how people navigate through complex environments. Lynch identified five components for cognitive mapping and way finding:

- Nodes – meeting points of paths, common junctions;

- Districts – distinctive areas, differentiated by architecture or habitat;

- Paths – routes frequently travelled;

- Landmarks

- Edges – barriers to travel, often natural features such as rivers or linear features like railways.

The introduction of artwork into natural environment settings has not received a great deal of attention. However it can be argued that artwork can fit into both the Kaplan's work and into cognitive mapping generally. The inclusion of sculpture, or ephemeral artworks may add to legibility by adding structure or landmarks, may add to complexity by adding further layers of information to the existing material from the landscape and most importantly may add to mystery and therefore encourage further exploration into the environment.

Fredrickson's 'broaden and build' theory (2004) examines the area of positive emotions, pointing out that the majority of research into emotion is concerned with negative emotions and the ensuing health issues, such as depression, phobias, stress related illness etc. Negative emotions, fear, anger, disgust, narrow an individual's thought-action repertoire to arrive at a rapid decision, e.g. the

flight or fight response, or an apparently instinctive response which may be life saving. Positive emotions, in Fredrickson's work, joy, interest, contentment and love (a combination of the previous three) are considered to broaden the thought-action repertoire as follows:

Joy – encourages play and creative activity

Interest – encourages exploration of information and experiences

Contentment – encourages reflection

Love – creates cycles of the above activities.

In addition to broadening the range of possible responses Fredrickson argues that positive emotions also build personal resources which last beyond the experience of the emotion.

'Through experiences of positive emotions, then, people transform themselves, becoming more creative, knowledgeable, resilient, socially integrated and healthy individuals.' (ibid)

Fredrickson outlines five statements supported by her theory and research:

Positive emotions broaden thought action repertoires.

Positive emotions undo lingering negative emotions.

Positive emotions fuel psychological resiliency.

Positive emotions build personal resources.

Positive emotions fuel psychological and physical well being.

As with landscape preferences and affordances it can be argued that bringing artwork into landscape or informal countryside settings will create interest by being unexpected; may generate joy or surprise by being creative, and possibly playful; and by the nature of the work encourage reflection and thereby contentment. The idea of restorative landscapes (Kaplan and Kaplan 1989),

particularly 'restoration from mental fatigue' is neatly summarised by Roe (2008). The four components that promote restoration are:

'fascination (an effortless form of involuntary attention requiring effortless attention or curiosity);
a sense of *being away* (temporary escape from one's usual setting),
extent or scope (a sense of connectedness/being part of a larger whole);
compatibility with an individual's inclinations (opportunities provided for by the setting and whether they satisfy individual needs).

Natural environments promote restorative experiences owing to their ability to provide these four elements, and in particular "soft" fascination. Soft fascination occurs when there is enough interest in the surroundings to hold attention but not so much that there isn't room for reflection, with some aesthetic pleasure included.'
(Roe 2008)

Although the wide scope of restorative landscapes is outside of this work these components are interesting in terms of art viewing within the landscape. In particular the ideas of fascination and soft fascination are important. Whereas gallery viewing requires focused concentration, (consider the experience of gallery fatigue) and reflection of the works viewed in the light of other art and cultural constructs, art in landscape could be seen to provide sufficient stimulus for soft fascination for some viewers.

In summary, there are parallel developments in art practice and museum practice which have brought work out of the traditional purview of curators and into wider public spaces. As sculpture moved off the plinth it also moved out of private spaces, including garden settings, and into less formal settings including wider countryside.

Among the concerns of museum professionals and countryside managers has been how to interpret material and bring a deeper understanding of their fields to a recreational visitor. Interpretive practice has struggled with the need to validate the claims for interpretation with objective evaluation, as has public art.

Whilst public art has possibly resolved some of this debate it is less clear in the field of environmental and museum interpretation. The art viewing experience and the value and purpose of museum/gallery visiting have increasingly come under academic consideration giving theories of cultural capital, competencies of art viewing and the phenomenology of art. There has not been a parallel development of theory to support interpretive practice in the same way.

At the same time concepts surrounding the value and experience of landscape have altered moving from preference studies to affordances. The emotional response to work is considered in art viewing, interpretation and affordance theory as a vital part of a response by the visitor, who is more a participant than an objective viewer.

These strands of study overlap in the area of examining artwork in these types of countryside settings. The argument is that viewers of the artworks will have their countryside experience positively altered by contact with the works regardless of their art viewing experience.

3. Aims and Objectives

The key questions addressed by the study are:

- What are the effects of public art in the countryside on visitors' recreational use, their attitudes and perceptions of the landscape?
- What are the motives of artists and commissioners for the siting of artwork in countryside settings?
- Are there measurable benefits in terms of creating and defining memorable landscapes and locations for visitors through using artwork?

Objectives:

To determine visitors' attitudes towards onsite art in selected projects.

To determine whether their attitudes to the landscape changed due to the presence of artwork.

To determine if visitors' attitudes to artwork in countryside settings differed from their attitudes to gallery/museum work.

To examine the motives for using artwork on selected projects.

To examine the artists' expectations of visitor responses to their artwork, and to compare those to the actual responses of visitors.

To trial a model for evaluating artwork in countryside settings.

4. Methodology

From the literature review it became apparent that there was little previous research in this area at the start of the project and therefore there was not a clear pattern with which to work. A methodology that was suitable for data collection from commissioners, artists and the general public, and was effective in collecting material which was both qualitative and quantitative was felt to be required.

The two research studies relating to this type of work that indicate possible alternative methods have already been referred to, Audientia's work for West Midlands Arts, (Rodgers, 2005), and Morris and Cant's examination of the Hebden Bridge Sculpture Trail (2004). In the former public art works in urban settings were effectively removed from the public view, either by manipulating photographs or wrapping them up. The audience response was generated through a street stall and prepaid postcards, giving both a quantitative measure, number of responses, and qualitative one, the type of response.

Although an innovative participatory approach, generating and recording discussion and argument from the audience, the application of a similar method to a countryside setting, was considered to be limited by the expectation of a limited number of respondents. Morris and Cant used a series of in depth interviews with the artists involved in the creation of the annual temporary sculpture trail. The approach is a sound one which could be replicated. However it is less applicable to the generation of audience responses to the work.

Recognising the limits of two dimensional studies of landscape preference, and the artificial theoretical and subjective approaches which generated data from undergraduate populations a real world methodology was preferred.

The OPENspace (Ward Thompson, Aspinall et al, 2004) work on 'Local Woodland Use in Central Scotland' demonstrates a structured multi-faceted approach to data collection; in depth interviews; focus groups; questionnaires and on site observation.

The case study approach for examining the art in countryside projects was a pragmatic solution to data collection. However given the range of work that may be covered by the type of project and the range of variables to be considered it was felt that case studies were also the most effective method of gathering the quantitative and qualitative data.

The methodology for data collection has evolved over the period of study. The initial work was a pilot survey for the Forestry Commission, examining artwork at Galloway Forest and Bennachie. In this case the sites were selected through discussion with Forestry Commission's Design and Interpretation Branch to give two contrasting but comparable sites. The selection was concerned with one site where there were independent artworks and another where the artworks were part of a group with an over arching interpretative theme. This combined a questionnaire survey of visitors and a small observational study of how visitors engaged with the artworks. The methodology was essentially experimental in its design in order to determine a working method appropriate for the type of work and location of the research.

Following the work on the two Forestry Commission projects the researcher was contacted directly by a member of the Dumbreck Marsh Arts Project steering group. This was an opportunity to carry out evaluation on a current project on a local nature reserve. This contrasted well with the earlier work and provided the opportunity to examine a more community orientated project using a range of artists and media. From this work came the evaluation of Dumbreck Marsh Arts Project. This combined the questionnaire survey with visitors on site with focus groups of participants and semi structured interviews with key people involved in the project. The choice of the Arran project was that it compared well with Bennachie, an overall interpretive theme and using one artist and also contrasted with the other two projects. It was also of the right scale to sit alongside the other sites examined. The Dumbreck methodology was repeated at Arran.

Further interviews were carried out with key staff and the artist involved at in a project at Cairnsmore of Fleet. At the same time the opportunity was taken to interview one of the artists involved in the Galloway Forest project. (The lead artist at Cairnsmore was also represented in the Galloway project).

Therefore the data collection developed into a process consisting of:

- Site observations
- Semi structured interviews
- Focus groups
- Questionnaires, interviewer administered on site.

This approach allows the collection of quantitative data from the on-site visitors, a broader more qualitative examination through

the focus groups and an overview examination of the artists' opinions and also those of the commissioners/initiators of projects using the semi structured interviews.

4.1. Questionnaire Design

The original design for the Bennachie/Galloway is as follows:
The flow of questions was structured from simple closed questions through to attitude statements to completely open questions. Personal data or questions that may be considered to be intrusive finished the questionnaire.

The initial questions concerned visiting patterns, repeat visits, existing knowledge of sculpture on the site and whether the presence of artwork influenced their decision to come to this place. Eleven attitude statements followed this, with a ranged response. The responses ranged from strongly agreed, agreed, neutral, disagreed, and strongly disagreed. The attitude statements were:

1. 'Art is best left in galleries'
2. 'I'm not interested in art'
3. 'This piece has increased my enjoyment of the forest'
4. 'This is an intrusion in the area'
5. 'There is too much sculpture here'
6. 'I would like to see more work here'
7. 'This piece has increased my knowledge of the forest'
8. 'This piece has made me think about the forest'
9. 'This piece has made me think about myself and people in the forest'
10. 'I would like an explanation of the piece'
11. 'I like to find artwork in the forest by accident'

These move through looking at attitudes to art in general to the specific location and artwork, and from enjoyment to knowledge and more reflective awareness of the forest and people. It should be noted that what is asked here is not the artists/commissioners intention but the view of the visitor. The last two statements deal with practical issues of sculpture on site; should the work itself be interpreted and explained, and is it better to leave pieces unmarked for visitors to reveal to themselves? The attitude statements are the main common element of the questionnaire between the sites. They are designed to be self balancing in that there are contradictory statements.

Statements one and two examine the perception of art works in general and gallery artwork. The expectation is that visitors will disagree with both statements, partly because of the increased awareness of art in public places and also due to the desire not to be seen as negative towards the arts. Whilst visitors may not actively seek out artwork by gallery visiting it does not follow that this means they are not interested in art. The third statement does not specify what is meant by 'enjoyment'. This allows the respondent to consider their own ideas of enjoyment in relation to the work. This may be an appreciation of the aesthetics of the work; or the language or humour; the relationship between the art and the site. For respondents who are familiar with the site it allows them to consider the difference of visiting the site with artworks compared to those sites without artwork.

The next group of statements, four to six, is concerned with the scale and quantity of the work in a site. Although it might be anticipated that respondents will balance feeling that there is too much work with wanting to see more work, the question of

intrusion is more complex. The perception of intrusion will be affected by the relationship between the artwork and the landscape setting; how visible the work is; the distance from which it can be viewed; the material of the work itself; how recent the work is and how frequently the respondent has viewed that work. Therefore a respondent may feel that there is room for more work but feel that that particular work is an intrusion.

Statements seven, eight and nine concern knowledge gain and reflective thinking brought about by the artwork. This is particularly of interest in the projects that are initiated with an interpretive aim or over riding theme. Increased knowledge will depend on the existing knowledge of the respondent and whether there is any delivery of factual information within the artwork. Again the judgement is whether the respondent feels that there has been any increase of knowledge. The next two statements are interested in the respondents' view of the encouragement to engage in reflective thought as a result of the presence of artwork. This is of interest as it gives a measure of the success or otherwise of provoking curiosity through artwork. By separating the reflective thoughts between the site, and the individual and people in the site respondents are encouraged to consider the impact of the artwork on those areas, rather than simply asking one question.

Artwork displayed in gallery settings is normally displayed with little or no explanation of the work beyond the title of the piece. Any further information may be given by an artist's statement or a contextual or critical essay. Artwork in countryside settings is normally displayed without any additional information. Therefore the question of whether visitors would like an explanation of the work reflects their engagement with the work and their confidence

in making their own interpretations of that work. It also brings in the question of the degree of formality in the experience of artwork. Does the gallery style display mean that the viewer brings the gallery visiting mentality with them to the countryside? The final attitude statement concerns the element of serendipity in discovering artwork for one's self.

The attitude statements were developed for the initial survey at Bennachie and Galloway, but not piloted due to limited time for the first survey. The anticipated limited size of the datasets mean that the attitude statements were not modified for the later surveys.

Question 6 examines whether there is a general interest in sculpture on other sites and, if so, where visited. Two open questions follow which gave the respondent a limited chance to express more discursive opinions about art in the forest. Although difficult to analyse it was felt that this was an important part of the survey.

Question 9 looks at visits to other art exhibitions or galleries in the last six months. The final questions concerned details of employment and education level. Although considered to be potentially intrusive, other research (RSGB 1991) has identified a link between educational level and interest in the arts so this data may be useful.

The questionnaire was modified for the later case studies. The evaluation of the Dumbreck Marsh Arts Project and National Trust Arran project necessitated additional site related questions concerning the promotion of the projects and the awareness of the management of the site. A further modification was the inclusion of

questions concerning how people felt on the site and how they would describe the site.

The complete questionnaires for each site are given in Appendix 1.

4.1.2. Questionnaire Survey Sampling Strategy

Surveyors recorded details of weather and group composition before interviewing visitors. Where necessary, i.e. if there were sufficient visitors, respondents were interviewed on a 'next to pass' basis.

Survey Dates

Galloway Forest:

Thursday 5th - Sunday 8th September 2002

Thursday 12th - Sunday 15th September 2002

Bennachie Forest:

Thursday 12th - Sunday 15th September 2002

Thursday 19th - Sunday 22nd September 2002

Dumbreck Marsh

The questionnaires were carried out initially in the autumn of 2005, covering twelve days and at varying times and days in order to give a spread of coverage. A small scale repeat, over 3 days, was carried out in August 2006.

Arran, Merkeland Wood

The questionnaires were carried out in August, 2007, covering eight days and at varying times and days in order to give a spread of coverage.

4.2. Observation study

As part of the study was to examine how visitors interact with artwork in informal settings a short observation exercise was carried out. Visitors were timed to determine for how long they viewed the work. Other behaviour was observed; whether the work was touched; if it was viewed from a distance; if it was viewed from different angles; if it was filmed or photographed; if it was looked through (if possible); and whether there was any apparent discussion was also recorded.

The number of groups of visitors passing the work but not stopping was recorded.

Observation was to be as discrete as possible given the situation of the particular piece.

4.3. Interviews

The interviews used the personal project analysis as a starting point. The intention was to e mail a personal projects analysis questionnaire, adapted from OPENspace's draft report for ixia, 'Research on Public Art: Assessing Impact and Quality' (OPENspace 2005).

The work by OPENspace for ixia took place during the time of this research and was independent of this work. The methodology for this work was largely established without input from the OPENspace research. The exception being the use of the Personal Project questionnaire at this point. The two projects ran concurrently without significant overlap.

Personal Project Analysis is a questionnaire based approach which allows respondents to rank the importance of different aspects of the work to themselves. The questionnaire is derived from Kelly's personal construct theory, and then developed through Little (1983). It gives an individual viewpoint of the project and their relationship with the project. The questionnaire used is given in Appendix 2. This was to be followed by a semi structured interview which would pick up from this and examine the following:

Key questions for the artist and key staff:

- Previous experience of such work

- Involvement in the site and organisation

- How does this relate to their own work?

- How has their own perception of the area changed?

- Has the project changed perceptions of the participants towards art?

- Has the project changed perceptions of the participants towards the site?

- What are the benefits of their work to the area?

4.4. Focus groups

Focus groups bring together a group of people to explore various topics, and encourage open and frank discussion and development of ideas. They are less limited than survey methods, and interaction between members can provide additional information. Generally, the advantages of focus groups are that they generate ideas; are not restrictive (compared to a questionnaire); and can probe deeper into opinions. The main disadvantages are, firstly, that the group may not be truly representative, but local knowledge in identifying the sample may alleviate this problem.

Key questions addressed through the focus groups:

- Attitudes to art and sculpture generally
- Attitudes to art on the project
- Attitudes and perceptions of the site after the project

Each meeting was to consider the same questions in the same sequence. These were:

1. What three words would you use to describe the site?
2. How do you think a visitor would describe the site?
3. What do you feel about the art project?
4. Do you think you would feel the same way about the site if the artwork was not there?
5. Generally what do you think about art in the countryside?

Questions 1 and 2 are intended to generate discussion about participants' own attitudes and how they perceive other views of the place. Supplementary questions here may include; asking about how other sections of the community view the site; recollections and experiences of the site.

Question 3 is concerned with awareness and attitudes to the site and the arts project. Supplementary questions are concerned with the group members' own participation in the project leading to Question 4. This is intended to raise discussion about the value of the project in changing opinions and how this may work.

Question 5 obviously directs the discussion away from the specifics of the site and the arts project to a wider debate about the role of the project in generating awareness of art and art in the countryside.

4.5. Case Studies

4.5.1. Galloway Forest and Bennachie Forest

Galloway Forest Park is an extensive forest area in south west Scotland, covering 70 000ha. The forest park includes coniferous plantation and commercial forest, open moor land and open water, included in the forest area are numerous communities, the largest of which is Newton Stewart. The Forestry Commission tourism strategy (Forestry Commission 2006a) for the area identifies a wide range of facilities in the forest for visitors and sets out the vision for further development of recreation within the forest area. It was estimated that Galloway Forest received over 800 000 visitors in 2004/05. (Forestry Commission 2006b).

Bennachie is commercial plantation on and around one of Aberdeenshire's highest points and a distinctive landmark. The woodland includes one visitor centre, managed by Aberdeenshire County Council, and five car parks. It is easily accessible from all sides. The nearest settlements are Aberdeen, Inverurie, Inch and Alford.

The Galloway Forest sculptures were part of a three year art programme, started in 1997. This was a partnership between Forest Enterprise and Dumfries and Galloway Arts Association using lottery grant aid from Scottish Arts Council. The project employed a variety of artists working in different media and styles. The range of work reflects the different artists involved; from abstract work such as Eye and Camera Obscura, through more figurative work such as Quorum, to poetry and functional seating designed by artists. The works range in scale and materials depending upon the

choice of the individual artist and there is not meant to be a unifying theme. There is little or no signage or on the ground publicity for the works, although a leaflet was produced, (Forestry Commission, undated) which was available in the visitor centres in the forest area. The project was also referred to in Forestry Commissions magazine 'Forest Life' (Forestry Commission, undated).

Bennachie Forest artworks are much more obviously linked to each other and to the specific place. They reflect the location of Bennachie and the working, productive forest. The pieces include a text element worked into the sculpture and the materials employed are all natural - wood or stone. The works were commissioned for the particular place as part of the interpretive process.

'The objective would not be to provide visitors with the answers to all their questions through lengthy texts which many would not read, but to find some better way of provoking thought, inspiration and a real sense of discovery' (Lawton 1999).

The project employed Touchstone Heritage Management Consultants and Aaron Lawton Associates.

There is no direction to or information about the pieces in the visitor centre or on the panels at the Back of Bennachie car park. However, the four pieces at Bennachie Centre are situated close to the all abilities trail and those at the Back of Bennachie are relatively close together on a way marked trail.

The artworks selected were chosen as representative of the work on site and for their accessibility for visitors by the researcher. Accessibility was considered as a low response rate was anticipated

due to the location of the artworks. Therefore sculptures that were readily visible to visitors, and that were adjacent or close to access routes were selected.

Galloway Forest:

'Labyrinth', by Jim Buchanan. 1999

This is adjacent to the Raiders' Road forest drive, an advertised scenic route along a forest road.



Photo 3: Labyrinth, Jim Buchanan

'Eye', by Colin Rose. 1999

This is adjacent to Black Loch, approximately 500m from a small car park and close to two forest tracks used as part of the cycle network in the area.



Photo 4: Eye, Colin Rose

Bennachie Forest:



Photo 5: 'The loss of a great heart is the beginning of a small invasion' Chris Bailey, 1998

This is at the Back of Bennachie, away from the Visitor Centre but on a way marked route. It is approximately 1 mile from the car park but there are other sculptures close to the piece.



Photo 6: 'The felling of the timber is the making of the home'
Chris Bailey and Jonathon Claxton, 1998

One of four pieces on the all abilities trail close to the Visitor Centre at Bennachie.

4.5.2. Dumbreck Marsh Arts Project:

Dumbreck Marsh is a 74.5ha site north of Kilsyth. The site is predominately low lying marsh adjacent to the River Kelvin and part of the Kelvin Valley wetlands. It is mostly an open site with open water, marsh and some woodland habitat.

Prior to reclamation in the 1970s the marsh area was surrounded by coal mines, coke ovens, bings, and associated infrastructure of the heavy industries that dominated this area. Landscape reclamation restored the site to rough grazing. Subsequent succession and management has rendered the marsh a high value

site for local biodiversity resulting in the Local Nature Reserve designation in 1994.

Recent residential development abuts the reserve boundary on the south east. Views to the north are open to the Campsie Hills; Kilsyth is visible to the south but not obtrusively so. There is little visible evidence of the site's industrial past.

As part of the access improvements connected to the regeneration of the site a surfaced path has been created through the reserve providing a level, way marked route. This connects into the wider footpath network alongside the Kelvin.

4.5.2.1. Background to Dumbreck Marsh Arts Project

The project is a partnership between North Lanarkshire Council and Queenzieburn and Kilsyth Community Councils.

The aims of the arts project included:

- To develop Dumbreck Marsh as an accessible site for quiet informal recreation for the communities of Kilsyth and Queenzieburn and visitors to the area, away from the A803 main quarry transport route.
- To encourage participation of local people of all ages and abilities, in telling the story of the site, in order to increase their knowledge and understanding of an important and natural heritage site and develop a sense of local pride and ownership of it.
- To develop an innovative project that allows artists to work with local people to create a collection of contemporary art that responds to their needs and the heritage of the site.

(From Dumbreck Marsh Art Project Action Plan,
undated.)

4.5.2.2. Project Proposals:

There were three strands to the art project:

Residency/commissions within the landscape design of the site

- working in partnership with the landscape architect to develop a boardwalk and entranceways into the site

Permanent commissions on site

- the development of 'flagship works that will be indicative of the reserve's overall concept and aims.'
- Due to the open nature of the site only 2 or 3 works are anticipated.

Community hosted residencies

- as part of the process of linking the communities to the work on site as series of residencies are proposed;
- Schools
- Community Councils
- Library and Miners' Welfare Club

4.5.2.3. Education and interpretation;

To complement the artists' work there was a programme of work which aimed to communicate the project and project benefits to the local communities.

This included:

Artist talk

Artist workshops

Subject talks – a series developed with North Lanarkshire Council to examine the natural and cultural heritage of the site.

Community Open Launch Days – celebration events as way markers through the project.

Timescale

The project was a phased three year development, running until March 2006.

4.5.2.4. DMAP as a case study

The project offered several opportunities as a potential case study of artwork in the countryside:

- It was a current project. Therefore it could be examined in its formative stages, rather than once it has been completed.
- The range of approaches involved in the project represented a spectrum, from direct commissions to community residencies, rather than a project which is dominated by one approach. This meant that there were elements where process was as important as product and other elements where the outcome may be product driven.
- The project had clear objectives set by the developing partners, which are the driving factors in the project. The artworks and the artists are working to a purpose, which is externally derived.
- The involvement of a dedicated arts agency, The Centre, with experience of working with artists in public art means that the project should demonstrate best

practice and be in touch with contemporary arts practice. This suggests that the project may not be as conservative as more 'conventional' art in countryside projects.

- The project needed to be evaluated, therefore there was a possible overlap between the research needs and the project needs for mutual benefit.
- The community were not sensitised to art in public places by previous projects. Also, there appeared to be a strong collective memory within the ex mining elements of the community regarding the marsh.



Photo 7: Boardwalk, Dumbreck Marsh, Claire Barclay



Photo 8: Boardwalk detail, Dumbreck Marsh, Claire Barclay

4.5.3. Arran Arts Project

Merkeland Wood is a small area of semi natural woodland to the north of Brodick Castle, on the estate owned and managed by the National Trust for Scotland. The woodland area lies outside the formal landscaped grounds of the castle estate and was part of the policy woodlands previously managed for timber production. In recent years there had been considerable work undertaken to remove rhododendron from the understory and open up the canopy to encourage natural regeneration. The resulting woodland is generally open, with regenerating birch and rowan and mature canopy trees of Scot's Pine and oak.

The woodland has easy access from off the Merkeland Trail, a wide forest road which is a part of the network of trails around the estate. This has links to the path system and visitors can construct their own routes for walking or cycling which will make use of the Merkeland Trail. There is a small parking area at the entrance to the trail directly off the main Brodick road. Merkeland Wood has several paths through it, the specific one for the sculptures being named Dan's Walk.

Background to Merkeland Wood Arts Project

Following the management work to clear rhododendron, NTS staff secured money from the Minerals Trust for path work and interpretation in Merkeland Wood. The NTS's interpretation and education department also supported the project financially. The total cost of the project was approximately £25,000.

The project was organised and managed by the Rangers at Brodick Castle, with some support from the interpretive planner at NTS

head office. The Rangers commissioned Tim Pomeroy, an Arran based artist, to produce a series of sculptures which were both a response to the place and to interpret the recent woodland management to the visiting public. The resulting four pieces were placed on site in August 2006. There was no evaluation carried out at the time.

Each piece is accompanied by a short piece of writing by the artist which names the piece and gives his own interpretation of the piece, the reasons for choosing that material and an indication of his working process.



Photo 9: Crosiers, Merkeland Wood, Brodick
Tim Pomeroy



Photo 10: Golden Rain, Merkeland Wood, Brodick
Tim Pomeroy

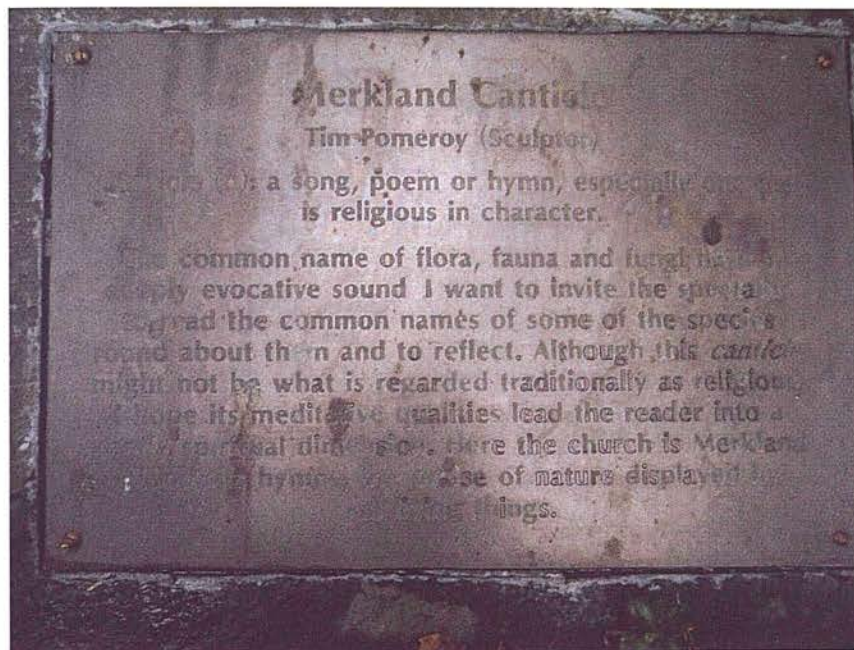


Photo 11: Text panel for Cantic, Merkeland Wood, Brodick
Tim Pomeroy

4.5.4. Cairnsmore of Fleet

Situated in southwest Scotland, Cairnsmore of Fleet is a National Nature Reserve which covers 1,922 hectares (ha) and lies predominantly on the eastern side of the granite hill of Cairnsmore. The Reserve lies off the B796 between Creetown and Gatehouse of Fleet. It is open all year with a small informal visitor centre and car park. From the visitor centre there are short circular walks of moderate ability. To the west of the site, the summit path can be accessed via the Cairnsmore estate off the A75 at Palnure.

The Reserve was bought in 1974 and designated as an NNR in 1975. The site is representative of the granite uplands of Galloway and has continuity between un-afforested moorland and montane ground above the potential tree limit. It was designated as a site of special scientific interest in 1968.
(see SNH, undated).

The artworks on site were commissioned by Scottish Natural Heritage as part of the interpretive development of the site. Five pieces were produced by sculptor Matt Baker and poet Mary Smith. Scottish Natural Heritage staff and Matt Baker were interviewed concerning the project, but no field studies were carried out for this site as the project was in progress at the time of research. To see the works see SNH's magazine 'The Nature of Scotland' Autumn 2008.

5. Results

5.1. Observation Exercise

The observation exercise was carried out at the Galloway Forest artworks and Bennachie artworks. In each case two pieces were observed. The exercise was not repeated on the later sites, partly due to resource issues but also due to the small numbers of visitors observed on such sites.

Observation Exercise Results							
	Galloway			Bennachie			Total
	Labyri nth	Eye	Total	'The felling of the timber'	Heart	Total	
Passing not stopping	78	12	90	31	13	44	134
Time spent							
< 1 min	7	2	9	5	4	9	18
1 - 2 min	3	3	6	9	7	16	22
2.01-3:00	0	0	0	7	5	12	12
3.01-4:00	1	0	1	0	1	1	2
4:01-5:00	1	0	1	0	3	3	4
5 min+	1	0	1	0	1	1	2
Ratio Passing:sto pping	1:6	1:2.4		1:1.5	1.6:1		

Table 1: Observation Exercise time spent

It is worth noting that the numbers passing and not stopping will be influenced by the location of the work itself. In the case of Jim Buchanan’s Labyrinth, the work itself is set down lower than the

forest roadway on which visitors pass. The route is advertised as a ‘Forest Drive’ and therefore the majority of visitors are driving to or past the site. The location of ‘Eye’ (and the work itself) means that it can be seen from a distance more easily. The observers on site recorded visitors that they saw, but the artwork may have been noticed by more distant viewers. Both of the works observed at Bennachie are only accessible on foot or bicycle, and while visitors can pass by, they are all likely to be aware of the works. (Within the body of work at Bennachie there are pieces that visitors may not recognise as artworks or may not notice due to their subtlety.) Additionally, the observations were at the end of the summer season and in some cases sites were observed during poor weather which may have reduced the number of visitors or deterred greater interaction with the works.

Observation Exercise Results							
	Galloway			Bennachie			Total
Observed behaviour	Labyr inth	Eye	Total	'The fell- ing	Heart	Total	
Walked around	1	0	1	11	4	15	16
Touched	1	0	1	13	8	21	22
Viewed from distance	13	5	18	17	20	37	55
Viewed from different angles	1	0	1	11	6	17	18
Photographed/fil med	2	1	3	5	0	5	8
Looked through	0	0	0	6	0	6	6
Discussed (apparently)	6	2	8	14	9	23	31

Table 2: Observation Exercise observed behaviour

There is, naturally, a degree of subjectivity in the observable behaviour. Surveyors can only record that visitors spoke to each other after viewing the work, but will have no knowledge of the actual topic of conversation. Although all visitors are likely to have viewed the work from a distance the surveyors noted only those who actively looked at the pieces, e.g. those who stopped and viewed it, or took a closer look and then moved away from the sculpture and looked again.

Both of the pieces at Galloway are easily accessible yet the overwhelming majority of visitors only viewed the work from a distance. Particularly at 'Labyrinth', which by its nature encourages exploration and invites visitors to walk the labyrinth, this is of interest. Visitors were interested sufficiently to stop at the work, yet do not engage or interact with the work beyond looking at it from the roadway. The Eye was only viewed from a distance. There is no recorded data to indicate what visitors were doing, whether they were cycling or walking, it is only possible to say that they stopped and viewed the work. Whether they stopped because of the sculpture is speculation.

There was much greater interaction with the works at Bennachie, possibly because all visitors are walking and the two pieces are adjacent to the paths. There is a greater tendency to investigate the work than at Galloway, so there is more touching, walking around, viewing from different angles and apparently generation of discussion.

5.2. Questionnaires

The questionnaire survey yielded a total of 169 responses from the four sites. As the questionnaires included site specific questions

related to the particular site or project, this material was examined separately from the attitude statements, gallery visiting related questions and the personal data.

The comparable artwork related questions were examined as percentage responses, tested for correlations and analyzed using factor analysis.

Site	Number of completed questionnaires
Galloway	16
Bennachie	75
Dumbreck	38
Arran	40
Total	169

Table 3: Number of questionnaires completed

5.2.1. Site Specific Questions

Is this your first visit to the site?

	Galloway %	Bennachie %	Dumbreck %	Arran %
	(n=16)	(n=75)	(n=38)	(n=40)
Yes	63	20	3	70
No	38	80	97	30

Table 4.1: Percentage of respondents making first visits

Question 3

Did you know that there was sculpture/artwork in the forest/on site?

	Galloway %	Bennachie %	Dumbreck %	Arran %
	(n=16)	(n=74)	(n=38)	(n=40)
Yes	44	66	50	40
No	56	34	50	60

Table 4.2: Percentage of respondents aware of artwork

Question 3.1

Did this influence your decision to come here today?

	Galloway %	Bennachie %	Dumbreck %	Arran %
	(n=6)	(n=49)	(n=38)	(n=40)
Yes	17	4	Not applicable	Not applicable
No	83	96	Not applicable	Not applicable

Table 4.3: Percentage of respondents influenced by artwork

Whether the art work influenced the decision to visit the site is not an appropriate question at Dumbreck and Arran

Question 4

How did you find out about the sculpture/artwork in the forest/marsh?

	Galloway %	Bennachie %	Dumbreck %	Arran %
	(n=9)	(n=50)	(n=19)	(n=16)
Leaflet	0	0	5	0
Friend /rec	11	6	11	63
Signs	0	0	Not applicable	Not applicable
Guide book	0	0	Not applicable	0
Media	0	2	79	12
Other	89	92	16	25

Table 4.4: Source of information

Media at Dumbreck Marsh includes posters and a billboard on the main street which was part of the art project itself.

In terms of considering the awareness of the artwork on site and visitors reception of that work a simple question may be important; how many times have they seen the work? Both Bennachie and Dumbreck have a large percentage of repeat visitors, on the latter site almost all of the site users are local repeat users. Therefore their use of the site is different to first time visitors. It is unlikely that the artwork will attract them to a place which they habitually use. Interestingly although there are 80% and 97% repeat visitors at Bennachie and Dumbreck respectively the percentages who were

aware that the artwork was there were 66% and 50%. At Bennachie this may be due to the extensive nature of the site. At Dumbreck it may be due to the nature of the work itself.

The site specific questions for the Dumbreck Marsh site and the Arran project concerned the site designations, previous land use and management work.

5.2.2. Attitude Statements

The eleven attitude statements were initially compared as simple graphs of percentages. An analysis of the results combining the data was not deemed to be useful due to the overwhelming number of responses from Bennachie compared to the other sites. In the same vein the results for Galloway are less reliable due to the limited number of response. The complete set of graphs of the responses is given in Appendix 3.

The results are summarised in the table below:

	Bennachie	Galloway	Dumbreck	Arran
1. Art is best left in galleries	50% strongly disagree 40% disagree	50% strongly disagree 40% disagree	18% strongly disagree 47% disagree	35% strongly disagree 53% disagree
2. I'm not interested in art	23% strongly disagree 49% disagree	44% strongly disagree 44% disagree	21% strongly disagree 47% disagree	20% strongly disagree 50% disagree 20% agree
3. Artworks have increased my enjoyment	65% agree	38% agree 25% strongly agree	13% strongly disagree 18% disagree 40% agree	15% strongly agree 58% agree
4. Artworks are an intrusion in the area	31% strongly disagree 51% disagree	44% strongly disagree 44% disagree	23% strongly disagree 58% disagree	33% strongly disagree 48% disagree
5. There is too much artwork here	26% strongly disagree 51% disagree	81% disagree	30% strongly disagree 47% disagree	50% strongly disagree 30% disagree
6. I would like to see more artwork	52% agree 18% strongly agree	75% agree	18% disagree 42% agree	33% neutral 38% agree
7. The artworks have increased my knowledge	31% disagree 26% neutral 36% agree	81% disagree	42% disagree 18% agree	23% disagree 33% neutral 40% agree
8. The artworks have made me think about the site (woodland	60% agree	56% disagree	26% disagree 29% neutral 34% agree	48% agree 10% strongly agree

/marsh)				
9. The artworks have made me think about people in the site	23% disagree 46% neutral 26% agree	50% disagree 44% agree	13% strongly disagree 26% disagree 39% neutral 21% agree	25% disagree 45% neutral 23% agree
10. I would like an explanation of the works	70% agree	56% agree 38% strongly agree	24% disagree 55% agree	23% disagree 28% neutral 45% agree
11. I like to find artwork by accident	68% agree	75% agree	58% agree 16% strongly agree	48% agree 33% strongly agree
12. Occupation	23% managerial 30% skilled	56% skilled	40% skilled 21% managerial	33% managerial 23% skilled 23% unskilled
13. Education	20% standard grade 25% degree 20% other	38% degree	42% standard grade	33% highers 36% degree

Table 5: Summary of percentage responses to attitude statements.

The notable differences in the responses between the sites are:

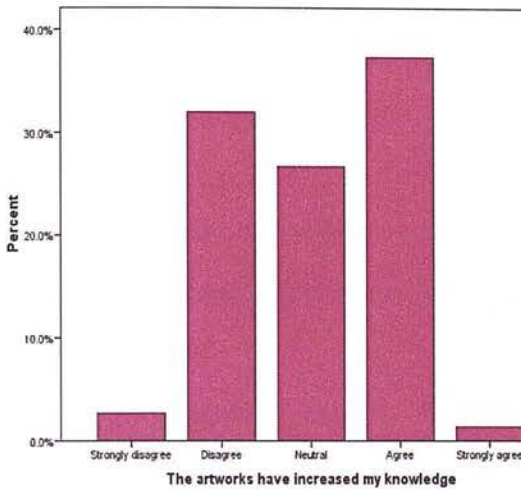
1. Both Dumbreck and Arran responses show over 20% agreement with 'I'm not interested in art'.
2. Although there are similarities in the responses to 'Artworks have increased my enjoyment'; a larger proportion disagree or strongly disagree at Dumbreck, and at that site there is a larger response that is neutral, than at the other sites.
3. In response to 'I would like to see more artwork' Dumbreck differs in having a greater percentage of disagreement and both Arran and Dumbreck have a large neutral response.

4. The statement 'Artworks have increased my knowledge' has different responses from each site, as shown in the graph below:

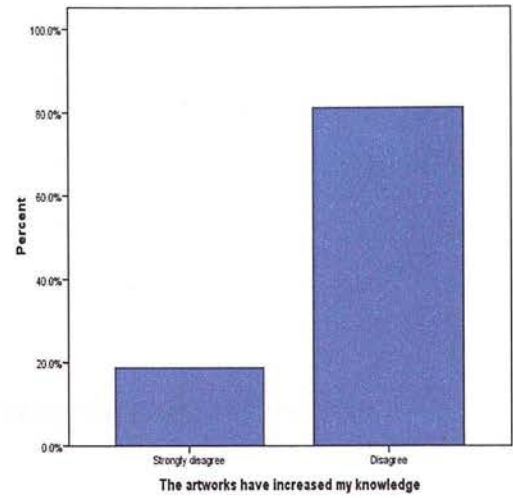
Attitude statements

7. The artworks have increased my knowledge

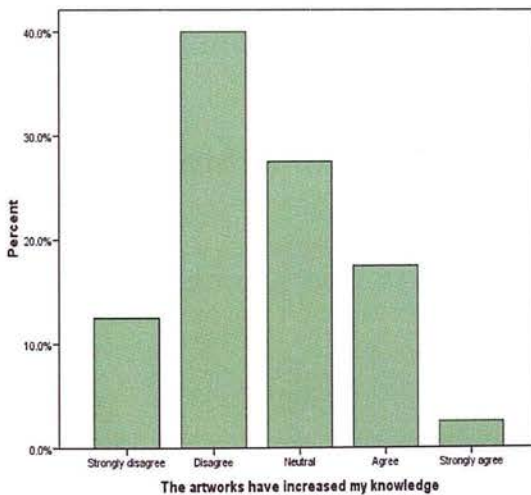
Bennachie



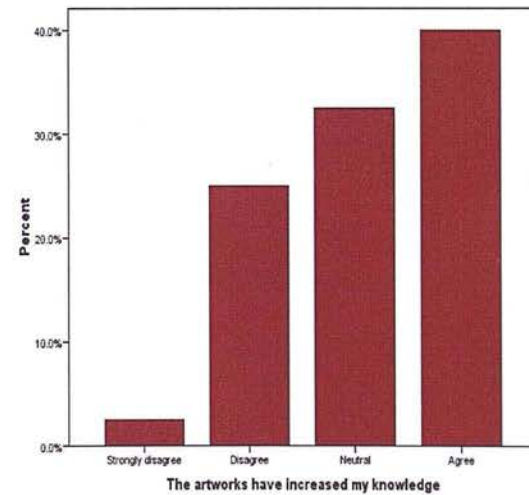
Galloway



Dumbreck



Arran



Graph 1: Site responses to attitude statement 'Artworks have increased my knowledge'

The key element here may be the text element in the artworks, at Bennachie the text is in couplets carved into the work and at Arran in the artist’s statements placed near the pieces themselves.

- 5. The reflective statements concerning artworks and site, and artworks and people are generally in agreement between the sites.
- 6. The statement ‘I would like an explanation of the works’ generates agreement on all four sites. However 30% of Dumbreck responses disagree or strongly disagree and over 20% disagree at Arran.

5.3. Experience of other sites with artwork

Have you visited other countryside sites with sculpture in them?

	Bennachie	Galloway	Dumbreck	Arran
	%	%	%	%
	(n=75)	(n=16)	(n=38)	(n=40)
Yes	61	88	42	63
No	39	12	58	37

Table 6.1: Percentage of respondents who have visited other sites with artwork.

5.3.1. If yes which ones?

Bennachie

Tyrebagger sculpture trail near Aberdeen, other sites include Grizedale.

Galloway

Other artwork in Galloway, Grizedale.

Dumbreck

Grizedale, Scottish Sculpture Park, ‘bike track Airdrie’ (presumably the Sustrans route), ‘oaks at Charnwood’, Mugdock Country Park.

Arran

Little Sparta and Threave gardens; Tyrebagger, near Aberdeen; Forest of Dean; Grizedale Forest; Kielder Forest; Galloway Forest and smaller sites such as Mugdock Country Park.

Across the sites only Dumbreck does not have a majority of respondents who have some previous experience of art in countryside. The proximity of Tyrebagger Sculpture Trail to Bennachie, actually between Aberdeen and Bennachie accounts for a part of the responses. Arran indicates a greater range of experience with people including a wide variety and type of site. The three other sites suggest that art/sculpture has been found whilst undertaking other activities whereas some of the Arran respondents are referring to sites that have to be sought, notably Ian Hamilton Findlay’s garden Little Sparta and Threave Gardens. Both are closed sites with admission charges.

5.4. Gallery visiting

Have you visited an art gallery/art exhibition in the last six months?

	Bennachie	Galloway	Dumbreck	Arran
	%	%	%	%
	(n=75)	(n=16)	(n=38)	(n=40)
Yes	43	50	40	50
No	57	50	60	50

Table 6.2. Percentage of respondents who have visited an art gallery within 6 months.

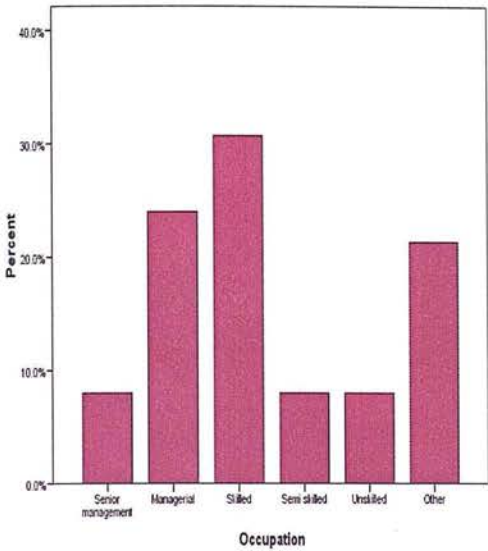
None of the sites shows a majority of respondents visiting art exhibitions or galleries in the previous six months. Those who had indicated a range of exhibitions, predominately local to the area.

However Arran respondents indicated a wider range, partly due to the accessibility of galleries in Glasgow and Edinburgh. It corresponds with the experience of art in countryside to suggest that a proportion of the respondents at Arran were actively seeking art work.

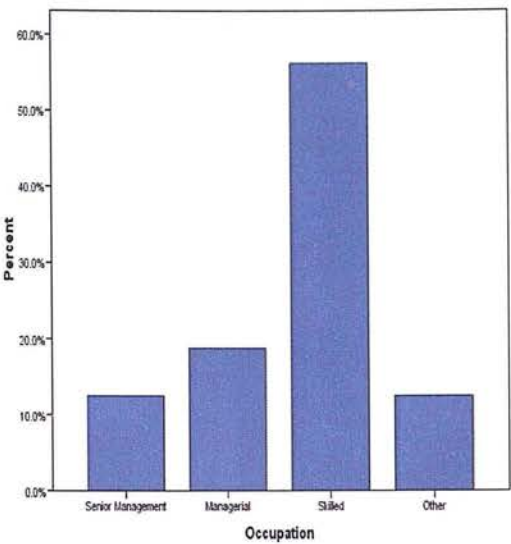
5.5. Occupation and Education

Questionnaire Responses - Occupation

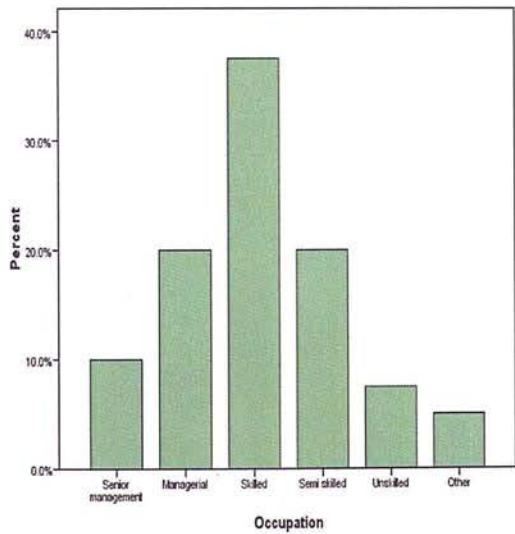
Bennachie



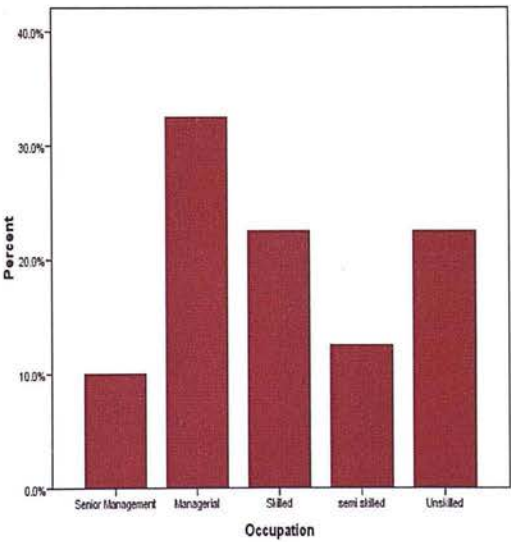
Galloway



Dumbreck



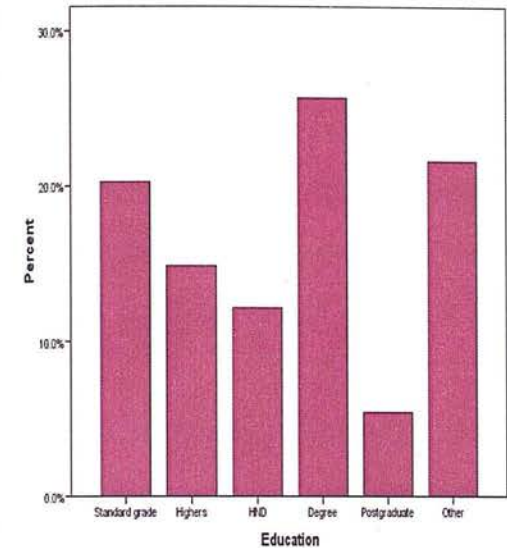
Arran



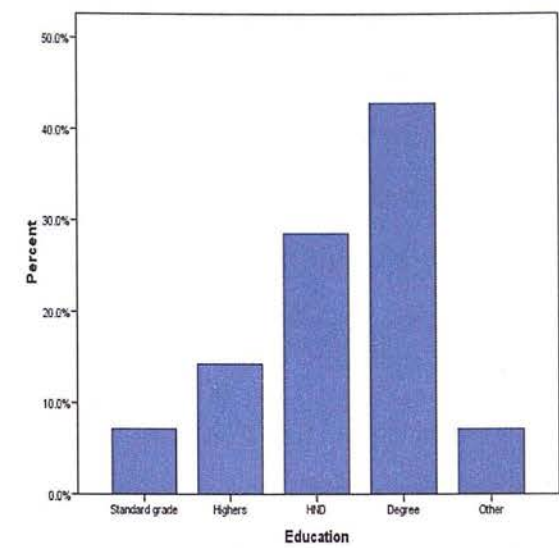
Graph 2. Respondents' occupation by site

Questionnaire Responses - Education

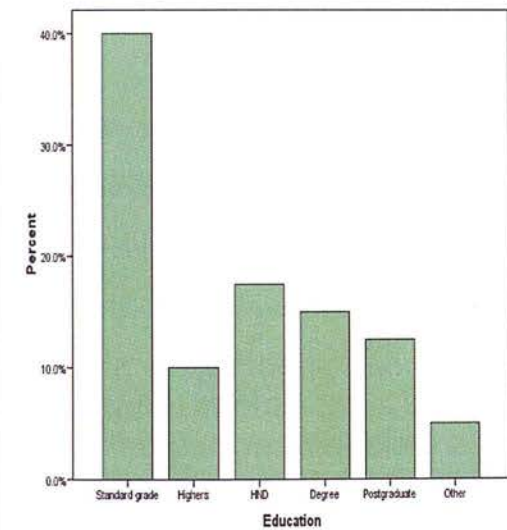
Bennachie



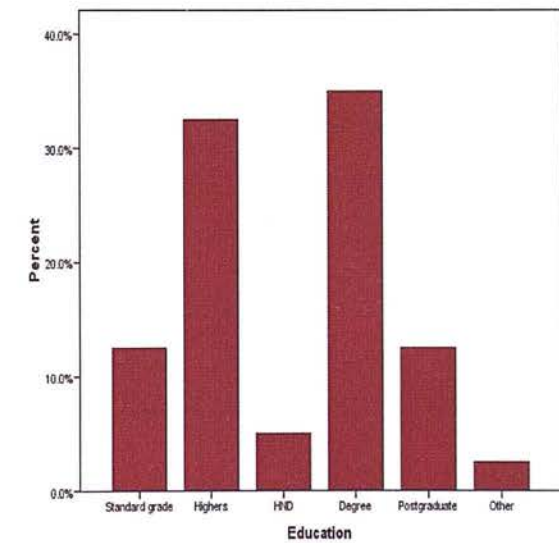
Galloway



Dumbreck



Arran



Graph 3. Respondents' education by site

The educational profile of respondents clearly differs across the case studies. Dumbreck stands out as the site with a profile skewed towards less time spent in formal education. Arran's high proportion of Higher grades may be accounted for by the number of students and young people sampled, i.e. those people who were still in the education system and likely to be HND or degree qualified later. Bennachie has a large response in the other categories. This is largely made up of 'trade and craft' or training qualifications. However for Bennachie, Galloway and Arran there is a high proportion of degree and above qualifications.

The occupation responses show a similar pattern with higher proportions of senior management/management at Bennachie, Galloway and Arran than at Dumbreck. Both Bennachie and Arran have a high response in the unskilled/other category, again indicative of a student component at Arran and possibly an older retired grouping at Bennachie.

Countryside recreation, and nature conservation, is recorded as dominated by social groups A, B, C1. Scottish Natural Heritage routinely collect data on countryside visiting in the Scottish Recreation Survey (SNH 2009). They comment that:

'a respondent's social grade is a significant factor in determining their likelihood of participating in outdoor recreation and leisure activities.'

The survey also notes that the majority of visits to countryside are within 8km of home, indicating the local nature of much countryside use. Again caution is necessary when interpreting the results from Galloway due to the limited dataset.

5.2.3. Correlations

The data sets were analysed for correlations between the responses to the attitude statements. Correlations significant at 0.01 and 0.05 are tabulated below and presented to show similarities and differences between the sites. Negative correlations are shown in italics. The complete correlations are tabulated in expanded form in Appendix 4 and the correlations are given in Appendix 5.

Summary of Correlations between Attitude Statements												
Attitude Statement		1 Art is best in galleries	2 Not interested	3 Enjoyment	4 Intrusion	5 Too much art	6 More art	7 Increased knowledge	8 Think about site	9 Think about people	10 Explanation	11 Accident
1. Art is best in galleries	Galloway			X*								X*
	Bennachie		√*		√**	√**	X**					
	Dumbrack		√**									
	Arran			X*	√**	√**					√*	
2. Not interested	Galloway											
	Bennachie	√*			√**	√**	X*			X*		
	Dumbrack	√**										X*
	Arran											√*
3. Enjoyment	Galloway	X*		√*	X*							
	Bennachie				X*	X*	√**	√**	√*	√*		
	Dumbrack				X*	X*		√*	√*	√*	√**	√**
	Arran	X*			X*				√**			
4. Intrusion	Galloway			X**				X*				
	Bennachie	√**	√**	X*		√**	X*					
	Dumbrack					√**	X**	X**				X*
	Arran	√**		X*		√**						
5. Too much art	Galloway											
	Bennachie	√**	√**	X*	√**		X**					
	Dumbrack			X*	√**		X**			X*	X*	X*
	Arran	√**			√**		X*					
6. More art	Galloway											
	Bennachie	X**	X*	√**	X**	X**	√*			√**		
	Dumbrack				X**	X**					√**	√**
	Arran					X**						
7. Increased knowledge	Galloway			√*	X*				√*			X*
	Bennachie			√**			√*			√**		
	Dumbrack			√*	X*				√**	√**		

	Arran							√**	√*		√*
8. Think about site	Gallow ay						√*		√**		
	Benna chie			√*			√**		√*		
	Dumbr eck			√*			√**		√**		
	Arran			√**			√**		√*		√*
9. Think about people	Gallow ay							√**			
	Benna chie		X*	√*		√*	√*	√*			
	Dumbr eck			√*		X*	√**	√**			√*
	Arran						√*	√*			
10. Explan ation	Gallow ay										
	Benna chie										
	Dumbr eck			√**		X*	√**				√*
	Arran	√*	√*								√*
11. Accide nt	Gallow ay	X*		X*							
	Benna chie										
	Dumbr eck		X*	√*	X**	X**	√**		√**	√**	
	Arran			√*				√*		√*	

√ = Positive Correlation

X = Negative correlation

* p< 0.05

** p< 0.01

Table 7: Summary of correlations between attitude statements

The correlations are intended to indicate relationships between the responses to the different statements. A positive relationship indicates that a respondent who answers positively to statement A, will also respond positively to statement B. A negative correlation indicates that respondents who answer positively to statement A are likely to respond negatively to statement B. Within the attitude statements there are a number of self checking contradictory statements.

Therefore there are correlations which are clearly anticipated and expected to be replicated across the sites. For example,

respondents who answered with strong agreement to the statement 'There is too much art here' would be expected to have strong disagreement with 'I would like to see more art work' and also strong agreement with 'Artworks are an intrusion'. The anomalies within and between sites will suggest areas for further examination. However as previously mentioned, the limited data set, for Galloway in particular, restricts the interpretation of the correlations. The levels of significance indicate the probability of the correlation occurring by accident, therefore less than 0.01 indicates that there is a less than 1% chance of the relationship being in error.

Statement 1: 'Art is best left in galleries'

The apparent anomalous result is the correlation between the statement 'Art is best left in Galleries' and 'I'd like an explanation of the works' on Arran., where there is a positive relationship indicated. This does not appear in the other case studies and appears at odds with the initial statement.

Statement 2: 'I'm not interested in art'

Again the anomalous correlation is on Arran between this statement and 'I'd like an explanation of the works'.

With the result from statement one this indicates that although there are respondents who are not interested in art, and feel that art is best left in galleries they are interested enough to look for explanations.

Statement 3: 'Artworks have increased my enjoyment':

Generally the relationships are as anticipated and similar for Bennachie and Dumbreck. This shows a clear relationship between enjoyment, knowledge and the reflective statements. Only Dumbreck includes a correlation between increased enjoyment and the two statements 'I would like an

explanation of the works' and 'I like to find artwork by accident'.

Enjoyment is entirely subjective and there is no attempt to investigate further into the increased enjoyment that is indicated by this statement. As one of the artworks at Dumbreck facilitates greater access of the site the increased enjoyment may be due to been able to walk around the site, or it may be due to increased awareness of the place due to the artwork.

This correlation supports the theory of positive emotion and learning theories that indicate the people learn better when they are enjoying themselves and are also more receptive to new material.

Statement 4: 'Artworks are an intrusion'

Correlations are in agreement across the sites and as would be expected.

Statement 5: 'There is too much artwork here'

Correlations are in agreement across the sites and as would be expected.

Statement 6: 'I would like to see more artwork here'

Although as anticipated it is interesting to note that Bennachie has resulted in a greater range of relationships with this statement than the other sites, and also that, again, Dumbreck has a relationship between this statement and the two 'I would like an explanation of the work' and 'I like to find artwork by accident', whereas Bennachie does not feature these statement but is concentrated on the reflective statements.

Statement 7: 'The artworks have increased my knowledge'

The correlations indicate a relationship between knowledge, enjoyment and reflective thought. An anomaly is shown by

the relationship between the statement and 'I like to find artwork by accident'. There is indicated a negative relationship in Galloway and a positive relationship on Arran. This may genuinely be a relationship or it may be an error due to the small dataset in Galloway. However it is worth considering that the Arran installations had a definite educational or interpretive purpose and Galloway did not have this driver behind the artworks.

Statement 8: 'The artworks have made me think about the site'

Correlations are in agreement across the sites between the statement and 'Artworks have increased my enjoyment'

'Artworks have increased my knowledge' and 'Artworks have made me think about people in the site'. Only Arran includes 'I like to find artwork by accident'.

Statement 9: 'The artworks have made me think about people and the site'.

Correlations are in agreement across the sites and as would be expected.

Dumbreck includes a relationship between the statement and 'I like to find artwork by accident'.

Statement 10: 'I would like an explanation of the work'

There are two apparent oddities in the relationships shown.

Firstly there are none shown for the Bennachie site. Secondly Arran indicates a relationship between the statement and the statements 'Art is best left in galleries' and 'I'm not interested in art'.

Statement 11: 'I like to find artwork by accident'.

Again Bennachie shows no relationships for this statement.

The other sites are as anticipated.

The correlations are largely as anticipated, with the unexpected indicated as above. Additionally there are the lack of correlations which may have been anticipated.

The attitude statements can be grouped into four: positive to artwork; negative to artwork; reflective; and curious. It was anticipated that these would be correlated within the groups. So 'I'm not interested in art' would positively correlate with 'Art is best left in galleries,' 'The artworks are an intrusion,' and 'There is too much artwork here' and the same for the other groups. As can be seen this is not always the case.

The Galloway results may be compromised by the limited dataset. However the absence of a correlation between looking for an explanation and finding work by accident at Bennachie is unexplained. One possible reason is the high number of repeat visits to the site which means that visitors are no longer finding work by accident as it has already become familiar to them. Also, as the pieces have a text element in them the viewers' exploration is directed towards a particular interpretation. Therefore the viewers' curiosity may be more immediately satisfied so that further explanation is not sought, i.e. the process of art viewing is completed and the 'provoke, relate, reveal' cycle is closed.

5.2.4. Factor Analysis

The datasets were reduced to factors using principal component analysis. In questionnaires the responses to individual questions are not independent of each other but are influenced, or coloured by the emotional responses and the values of the respondent. Principal component analysis is used to identify groups of responses that derive from the same factor. It provides an objective examination of the responses through examining the strength of correlations to arrive at the higher level constructs that underpin the pattern of responses. Results less than 0.55 were discarded. The datasets were analysed using the attitude statements and the results for education and occupation. The factors were examined both with and without education and occupation results. The component analysis including education and occupation resulted in a separate component for both of these in Dumbreck and Arran, in Galloway they both appeared in component 2, and at Bennachie education was a single component and occupation one element of component 4.

The negative signs within the factors indicate where there is disagreement with the statement. The tables below show the rotated component matrices both including and excluding education and occupation.

Bennachie Factor Analysis

Rotated Component Matrix ^a					
	Component				
	1	2	3	4	5
There is too much artwork here	.875				
Art is best left in galleries	.751				
Artworks are an intrusion in the area	.746				
I would like to see more artwork	-.676				
The artworks have increased my knowledge		.850			
The artworks have made me think about the woodland		.761			
Artworks have increased my enjoyment		.615			
Education			.814		
I'm not interested in art					
The artworks have made me think about people in the woodland					
I would like an explanation of the works				.785	
Occupation				-.772	
I like to find artwork by accident					.916

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 6 iterations.

Component Transformation Matrix					
Component	1	2	3	4	5
1	-.864	.476	.159	.031	.011
2	.464	.710	.406	-.165	.297
3	.113	.314	-.491	.785	.180
4	-.077	.109	-.672	-.560	.466
5	-.138	-.398	.343	.207	.814

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Table 8: Bennachie factor analysis

Bennachie Factor Analysis excluding occupation and education

Rotated Component Matrix^a

	Component			
	1	2	3	4
There is too much artwork here	.871			
Artworks are an intrusion in the area	.778			
Art is best left in galleries	.669			
I would like to see more artwork	-.614			
I'm not interested in art	.600			
The artworks have increased my knowledge		.845		
The artworks have made me think about the woodland		.750		
Artworks have increased my enjoyment		.612		
The artworks have made me think about people in the woodland				
I would like an explanation of the works			.900	
I like to find artwork by accident				.946

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 5 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	-.826	.534	.176	.047
2	.520	.798	-.061	.299
3	.041	-.227	.700	.676
4	.215	.164	.690	-.672

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Galloway Factor Analysis

Rotated Component Matrix^a

	Component			
	1	2	3	4
I'm not interested in art	-.785			
I like to find artwork by accident	-.721			
The artworks have increased my knowledge	.701			
Artworks have increased my enjoyment	.693			
Education		.865		
Artworks are an intrusion in the area		-.827		
Occupation		.746		
I would like to see more artwork		.583		
There is too much artwork here			.964	
I would like an explanation of the works			.887	
Art is best left in galleries				-.867
The artworks have made me think about people in the woodland				.801
The artworks have made me think about the woodland				.630

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 18 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	.647	.583	.162	.464
2	.140	-.052	.885	-.440
3	.116	-.712	.259	.642
4	-.740	.388	.350	.423

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Table 9: Galloway factor analysis

Galloway Factor Analysis, excluding occupation and education

Rotated Component Matrix^a

	Component			
	1	2	3	4
Artworks have increased my enjoyment	-.938			
Artworks are an intrusion in the area	.868			
I would like to see more artwork	-.570			
There is too much artwork here	.554			
The artworks have made me think about the woodland		.938		
The artworks have made me think about people in the woodland		.773		
I like to find artwork by accident			.919	
Art is best left in galleries			-.747	
The artworks have increased my knowledge				
I would like an explanation of the works				.874
I'm not interested in art				.610

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 12 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	-.822	.528	-.158	-.139
2	.254	.255	-.836	.415
3	.459	.810	.362	-.049
4	-.220	.008	.382	.898

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Dumbreck Factor Analysis

Rotated Component Matrix^a

	Component				
	1	2	3	4	5
I would like an explanation of the works	.899				
I like to find artwork by accident	.777				
I would like to see more artwork	.683				
Artworks have increased my enjoyment	.569				
The artworks have made me think about the marsh		.852			
The artworks have increased my knowledge		.790			
The artworks have made me think about people in the marsh		.788			
Artworks are an intrusion in the area			.921		
There is too much artwork here			.837		
Art is best left in galleries				.829	
I'm not interested in art				.774	
Occupation					.861
Education					-.720

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 6 iterations.

Component Transformation Matrix

Component	1	2	3	4	5
1	.682	.444	-.515	-.266	.036
2	-.254	.724	.096	.434	.463
3	.313	.363	.681	.017	-.554
4	.401	-.275	-.154	.852	-.117
5	.460	-.267	.488	-.121	.681

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Table 10: Dumbreck factor analysis

Dumbreck Factor Analysis, excluding occupation and education

Rotated Component Matrix^a

	Component			
	1	2	3	4
I would like an explanation of the works	.919			
I like to find artwork by accident	.796			
Artworks have increased my enjoyment	.638			
I would like to see more artwork	.578			
The artworks have made me think about the marsh		.848		
The artworks have increased my knowledge		.797		
The artworks have made me think about people in the marsh		.793		
Artworks are an intrusion in the area			.924	
There is too much artwork here			.889	
Art is best left in galleries				.831
I'm not interested in art				.809

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 5 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	.659	.431	-.550	-.278
2	-.096	.835	.316	.441
3	.187	-.269	-.416	.848
4	.723	-.213	.651	.093

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Arran Factor Analysis

Rotated Component Matrix^a

	Component			
	1	2	3	4
There is too much artwork here	.864			
Artworks are an intrusion in the area	.750			
Art is best left in galleries	.707			
Artworks have increased my enjoyment				
I would like to see more artwork				
The artworks have made me think about people in the woodland		.725		
The artworks have increased my knowledge		.710		
The artworks have made me think about the woodland		.642		
I like to find artwork by accident		.562		
Occupation			-.905	
Education			.863	
I'm not interested in art				.830
I would like an explanation of the works				.749

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 6 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	-.629	.605	.486	.050
2	.546	.528	-.017	.650
3	-.512	.063	-.778	.358
4	.210	.593	-.397	-.668

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Table 11: Arran factor analysis

Arran Factor Analysis, excluding education and occupation

Rotated Component Matrix^a

	Component		
	1	2	3
There is too much artwork here	.868		
Artworks are an intrusion in the area	.757		
Art is best left in galleries	.692		
I would like to see more artwork			
The artworks have made me think about the woodland		.753	
The artworks have increased my knowledge		.739	
The artworks have made me think about people in the woodland		.684	
Artworks have increased my enjoyment		.555	
I like to find artwork by accident		.553	
I would like an explanation of the works			.803
I'm not interested in art			.775

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 5 iterations.

Component Transformation Matrix

Component	1	2	3
1	-.722	.684	.106
2	.568	.498	.655
3	.395	.533	-.748

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

The factors can be grouped into;

- Location of art
- Experience of art
- Explanation of art
- Exploration

These are not exclusive but indicative of the themes of the factors.

	Location of art	Experience of art	Explanation of art	Exploration
Bennachie	Too much artwork, intrusive, best left in galleries	Knowledge, enjoyment, reflection	Explanation of the work	Artwork by accident
Galloway	Intrusive, not increased enjoyment,	Reflective work	Explanation of the work, not interested in art	Artwork by accident, art should not be left in galleries
Dumbreck	Intrusive, too much artwork	Reflective, knowledge	Explanation of the work, accident, enjoyment	
Arran	Intrusive, too much artwork, best left in galleries	Reflective, knowledge,	Explanation of the work, not interested in art	

Table 12: Summary of factors between sites.

The factors group as may be anticipated, a set of attitudes that are indicative of an unresponsive approach to art work; a set of attitudes that indicate engagement with the works; a set of attitudes indicating intellectual engagement and a lesser set of attitudes indicating the liking for the surprise of finding work.

Dumbreck has two factors relating to the location of artwork, one which is antipathetic to art works on site as indicated above, and another which is antipathetic to art in general. This is the only site where this occurs.

A key area for examination is the 'Explanation of art' factor. At Bennachie this appears as a stand alone factor with just the one

attitude. At Dumbreck it is linked with finding artwork by accident and increasing enjoyment through finding art work. However in both Galloway and Arran there is a factor which appears to contain contradictory attitudes, i.e. 'I'm not interested in art' and 'I'd like an explanation of the artworks'. The reverse of the statements may also be of interest, rephrasing them to 'I am interested in art' and 'I don't want an explanation of the works'. It appears that for some viewers although they are not interested in art the presence of the works engages their curiosity and encourages intellectual and perhaps physical exploration of the work and place. The alternative reverse reading of the attitudes indicates that for other viewers who profess interest in art generally, they wish to make their own interpretations of the work. The presence of art works in unmediated countryside brings contemporary work, usually sculpture, to a general public. However this general public includes a range of experience of art and education and therefore a range of responses would be anticipated.

Combined data factor analysis

Rotated Component Matrix^a

	Component			
	1	2	3	4
There is too much artwork here	.784			
Artworks are an intrusion in the area	.760			
Art is best left in galleries	.685			
I would like to see more artwork	-.609			
I'm not interested in art	.572			
The artworks have increased my knowledge		.824		
The artworks have made me think about the site		.823		
The artworks have made me think about people in the site		.656		
Artworks have increased my enjoyment		.562		
I would like an explanation of the works			.757	
I like to find artwork by accident			.668	
Education				.722
Occupation				-.592

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 5 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	-.782	.588	.194	-.075
2	.604	.776	.132	.125
3	.030	-.228	.927	.296
4	.152	-.015	.293	-.944

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Table 13: Combined factor analysis

Combined data Factor Analysis, excluding occupation and education

Rotated Component Matrix^a

	Component		
	1	2	3
There is too much artwork here	.809		
Artworks are an intrusion in the area	.783		
Art is best left in galleries	.663		
I would like to see more artwork	-.595		
I'm not interested in art	.553		
The artworks have made me think about the site		.828	
The artworks have increased my knowledge		.826	
The artworks have made me think about people in the site		.660	
Artworks have increased my enjoyment		.561	
I would like an explanation of the works			.744
I like to find artwork by accident			.690

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 5 iterations.

Component Transformation Matrix

Component	1	2	3
1	-.771	.596	.227
2	.628	.771	.107
3	.111	-.225	.968

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

5.2.5. Open Questions

The questionnaire used at Bennachie and Galloway included two open questions. The responses are grouped together to reflect the themes and range of answers. The questionnaires used at Dumbreck and Arran included these questions and questions relating to how visitors would describe the sites and how they felt in those places.

5.2.5.1. What do you like about art in the forest?

Galloway

Responses are grouped to reflect their main themes.

	Labyrinth	Eye
Total	7	7
Naturalness	5	1
Reflective	1	
Inspiration		2
Interest		2
Reflects site		2

Table 14.1: Galloway responses – what do you like about art.

Comments here included ‘restores the soul’, ‘it’s organic’ and ‘an attempt by man to blend with nature’ – all relating to the Labyrinth. Two respondents commented on the inspiration of Eye, and one stated ‘Something that shows the history of the area/site. has a bearing on the PAST’ which suggests a broader knowledge of the site than is directly given by the piece itself.

Bennachie

	Heart	Felling of the timber
Total	33	42
Naturalness	9	9
Reflective	4	
Inspiration		2
Interest	10	21
Surprise	2	3

Table 14.2 Bennachie responses – what do you like about art.

The majority of respondents commented on the sculptures adding interest to their walk, such as ‘The walks are more interesting when there are sculptures and art in the forest.’ The naturalness was a great feature of these works for many commentators, but also several commented on the quality of work and the expertise. Particularly ‘The loss of a great heart...’ caused more reflective comments – ‘Makes you think a bit more’ and ‘Informative, peaceful – expands your thoughts’.

Dumbreck

Total	36
No response/neutral	15
Interest	10
Reflective	4
Naturalness	
Aesthetic	1
Conditional	3

Table 14.3: Dumbreck responses – what do you like about art.

The majority of the comments relate to the added interest brought about through the artworks. These include ‘makes it more interesting’, ‘makes you stop and think’, ‘makes it more interesting – gets you thinking’, ‘out of the ordinary – not what you’d expect in a place like this’.

The conditional responses are actually negative comments, ‘when it relates to the countryside, unlike DMAP..’ and ‘if it is natural, not if it is intrusive’.

Two responses that are not grouped but which may be constructive in terms of sense of place are:- ‘gives someone else a purpose’, and ‘the sense that someone has gone to the effort’.

Arran

Total	32
No response/neutral	8
Interest	10
Reflective	5
Naturalness	4
Aesthetic	2
Conditional	2
Complementary	4
NB: Total is greater than number of responses as some multiple responses have been included	

Table 14.4: Arran responses – what do you like about art.

Comments here included ‘the unexpectedness, to enjoy a woodland walk, turn a corner and experience some form of art work’; ‘adds to natural beauty interest/ makes walking easier’. A number of responses in the ‘interest’ category refer to the surprise, the unexpected element of the work.

Reflective comments relate to where visitors have commented on the work ‘makes you stop and think’ or ‘provides a talking point’.

There were only a small number of conditional responses on Arran and two responses of note: ‘nice to see well made, crafted pieces’ and ‘designed for the setting rather than a museum’.

5.2.5.2. What do you dislike about art in the forest?

Galloway

	Labyrinth	Eye
Total	5	4
Obtrusive	2	2

Table 15.1: Galloway responses – what do you dislike about art.

Comments here included ‘suffering from human impact’ and ‘vandalism’. It is not clear whether this is a comment on the sculptures, or the effect of the sculptures.

At ‘Eye’ critical comments included ‘obtrusive, sticks out like a sore thumb, poor colour choice.’ Two other respondents commented that ‘can attract a lot of people to it’ and simply ‘too much’.

Bennachie

	Heart	Felling of the timber
Total	20	17
Obtrusive	14	15
Nothing	4	

Table 15.2: Bennachie responses – what do you dislike about art.

In particular the majority of responses were concerned about intrusive sculpture using non natural materials that was out of context with the surroundings

Other responses that could not be grouped:

One response disliked the nature of ‘The loss of a great heart...’ ‘..it gives me the creeps. I’d rather not know.’

Two responses commented on the lack of explanation and signs at the ‘The felling of the timber...’

Dumbreck

Total	36
No response/neutral	19
Intrusion	7
Materials	3
Contextual	2
Conditional	1
Negative	3

Table 15.3: Dumbreck responses – what do you dislike about art.

Intrusion is an issue again as is the use of unnatural materials, and material that is out of context with the site. There were three responses that were entirely negative; ‘what use is it?’; ‘art is irrelevant in the countryside’ were two of the comments. There was one response which specifically mentioned the quality of the work; ‘- poorly done on stagnant water, poorly executed.’

Arran

Total	32
No response/neutral	15
Intrusion	7
Unnatural materials	10

Table 15.4: Arran responses – what do you dislike about art.

The main concerns on Arran were the issues of intrusion and the use of unnatural materials. Three respondents expressed doubts over the Raindrops. Only one response indicated that the viewer felt that the artwork was distracting from the natural feel of the setting.

5.2.5.3. ‘How would you describe the site?’ And ‘How do you feel when you are here?’

Initially the question was ‘How would you describe the site to someone who did not know it?’ However it was clear from the initial responses that the answers were from a directly personal point of view and so were modified to ‘Give three words that describe the site’ and ‘Give three words to describe how you feel when here on site.’

Dumbreck

The responses were collated and then sorted alphabetically giving a total of 86 responses. Theses are grouped below:

To describe the site:

Description	
Peaceful/quiet/relaxing	29
Scenic/Beautiful/Pleasant	10

Natural/nature	8
Wildlife references	7
Clean/fresh air	5
Countryside	4
Spacious	4
Accessible	3

Table 16.1: Dumbreck responses – how would you describe the site.

The remainder of the descriptions are ungrouped. One respondent was negative to the site, describing it as unkempt, boggy, with putrid water. There were two references to the regeneration of the site from its previous industrial past.

Question 13 was extracted to 81 responses, which are grouped below.

To describe how they felt on the site:

Emotion	
Peaceful/Content	23
Relaxed	13
Happy	8
Exercised/exhilarated/Fresh air	7
Thoughtful/Reflective	5
Enjoyment	5
Free/freedom	3

Table 16.2: Dumbreck responses – how would you describe how you feel on the site.

Included in the ungrouped responses there are several that are not emotions. Three that are of interest are: alone; apprehensive; and safe. One respondent commented on feeling a sense of history.

Arran

The responses were collated and sorted alphabetically. From the 32 questionnaires, a total of 67 responses were extracted for Question 12. Only four questionnaires had no response to the question. The responses are grouped below:

To describe the site:

Description	
Peaceful/Pleasant/Calm	17
Natural	10
Beautiful	8
Inspiring/interesting	4
Timeless/old	3
Lush/majestic	2
Enjoyable	2
Alive	2

Table 16.3: Arran responses – how would you describe how the site.

In the remaining responses there are the comments; challenging, educational, free (whether this refers to financial aspects or liberated is unclear), healthy, in transition, preserved, productive, varied and welcoming.

Question 13 resulted in 62 responses.

To describe how they felt on the site:

Emotion	
Relaxed/calm	19
Peaceful	16
Invigorated/intrigued/Interested	10
Happy	6
Free	2
Welcome	2

Table 16.4: Arran responses – how would you describe how you feel on the site.

Remaining responses include; alive, amazement, detached, exercised, inspired/reflective, involved, thoughtful.

There is a clear identification of place and emotion with respondents using the same words to describe the site as to describe how they feel when visiting the site. The overwhelming majority are describing the places and their feelings in positive terms. Obviously people who do not feel comfortable in such sites will not visit them. In addition to feeling relaxed or peaceful on the sites there are a group of responses suggesting that being in the countryside engenders feelings related to curiosity and exploration. So at Dumbreck there are the group which describe themselves as 'exercised', 'exhilarated' or 'thoughtful' and 'reflective', and on Arran there is the grouping 'invigorated' 'intrigued' and 'interested'. Note that the questions are not asked in reference to the presence of artwork but in describing their own feelings of the site.

5.3. Focus Groups

Focus groups were carried out for both Dumbreck and Arran sites. The key questions addressed through the focus groups:

Attitudes to and perceptions of the site before the project.

Attitudes to art and sculpture generally.

Attitudes to art on the project.

Attitudes and perceptions of the site after the project.

5.3.1. Dumbreck Focus Groups

In the first round of focus groups three meetings were set up. At this point there had been three completed projects:

Claire Barclay had designed and installed a boardwalk and two accompanying artworks on the Marsh.

Mark Vernon, a digital artist, worked with schools to develop a web site for the project.

Kate Gray developed a billboard project and a community event for the project in Kilsyth.

The focus groups were:

- youth group consisting of ten S5/6 students at Kilsyth Academy,
- miners'/ex miners' group consisting of 5 members of the Kilsyth Miners Social Club,
- adult group, consisting of seven adults meeting at the Garrell Vale Community Education Centre.

The participants were selected through community contacts established by Jenny Crowe of The Centre, the art agency responsible for coordinating Dumbreck Marsh Arts Project. Each meeting was recorded on video and then transcribed, where possible, to give a verbatim account of the meeting.

The second round of focus group meetings was scheduled initially for early 2006. However, for a variety of reasons, including delays in installation these were not organized until September and October 2006. Two attempts were made to hold an adult group meeting, once with a general group contacted by Jenny Crowe and once using the Civic Week Committee. On each occasion there were insufficient numbers for the focus group to be worthwhile. The school group was held late September.

Each meeting was to consider the same questions in the same sequence. These were:

1. What three words would you use to describe Dumbreck Marsh?
2. How do you think a visitor would describe the marsh?
3. What do you feel about Dumbreck Marsh Arts Project (DMAP)?
4. Has DMAP changed the way you feel about the Marsh, and in what way?
5. Has DMAP changed the way you feel about art work, and in what way?
6. What do you think about art in the countryside?

In practice, only one group, the youth group, began to discuss questions 5 and 6 due to time pressures and group members leaving for other commitments.

Due to the limitations of the venue and the make up of the group it was not possible to provide a verbatim account of the miners' meeting. Notes were made from the tape of the coherent part of the discussion.

1. Descriptions of the Marsh:

Adult Group

'Night and day'

Wasteland

Unmanaged

Habitat – someone else's home

Isolated but not frightening because it is open

Isolated and unmarked, you have to discover it

Youth Group

Bland

Isolated

Quiet

Safe

Unfeatured

Thoughtful

Miners' Group

Cowp – the burning bing,

Very wet,

Basically a good site

The adult and youth group have similar descriptions for the Marsh, whereas the miners' group have strong memories of the site and clear descriptions of it rooted in the previous land use history. This does not just refer to the industrial history but also their use of the area for shooting and egg collecting. (Cowp means a rubbish dump, and 'bing' is a Scots word for a spoil tip. At Dumbreck the

'burning bing' refers to the fact that the coal waste smouldered continually due to the internal heat in the tip.)

2. Use of the marsh

Adult Group

'If you're on it regular, you'll come across regular people walking their dogs on it regular, they're people from the village and the houses roundabout it, they're using it sometimes daily, sometimes twice a day so there are people using it regular. It's only if you're new or only there now and again that you'll seem to see nobody. If you're there at the right day at the right time you'll find cyclists, runners, dog walkers they're all on it all the time.'

'Certain days you'll only see one person, other days, especially weekends you'll see a man, wife and their children, other times you'll come across a person on a pony going through. I've been there personally and seen it all so I know it's getting used'

Youth Group

'Walking, running, there's a lot of different paths so you can choose your own routes'

'It's a place where you could say to your parents, I'm going here rather than I'm just going for a walk, because it's not out of the way, it's not dangerous – so they'd know where you are.'

'Good routes for bikes, stone paths and you can skid round them.'

'Because it's quiet, if you want time to yourself or just don't want other people around.'

The adult group and the youth group had similar uses, walking, dog walking, cycling and reported similar uses by other people.

One of the teenagers described it as:

'a place to be with other people without other distractions.'

The miners' group did not discuss their current use of the site.

3. Awareness of Dumbreck Marsh Arts Project

Adult group

Some recognition of the postcards, but little of the billboard.
Knowledge of the event in some cases

Youth Group

Very little awareness and little detailed knowledge

'Multi coloured rods, some wee concrete cylindrical things of varying heights and the wooden pathway, and that's about it.'

'Increased awareness from school, from the art department, but we haven't heard about it from outside of school, that's one of the problems.'

Miners' Group

Very little knowledge

Put it this way, that's the first time I've seen that. (referring to postcards pictures) Was it in the paper?
(Reiterates that he saw them for the first time that night)

There was a general poor awareness of the project, prompting was required to recognise the postcards. The exception to this was the youth group who knew about the postcards and recognised the billboard. Interestingly although there had been artists working in the school, the youth group had little knowledge of the project, giving the reason being that the artists had worked with younger pupils.

There was little recognition of the media representation of the project, several asked if it had been in the paper.

Understanding about the project was limited. The youth group and the adult group saw little connection between the event, the postcards and the Marsh.

'I've seen the postcards but I don't really know what it is from the card – I just know that it is in Kilsyth somewhere.'
(Male teenager)

'I didn't know it was encouraging you to go to Dumbreck Marsh, I knew it was going on but never thought to go down there at all.'
(Male teenager)

3.a. Did you know that the event was connected to the Marsh?

'I think the connection was puzzling to a lot of people.'

'I certainly couldn't see what but I thought that's nice, it certainly connected the community to the environment.'
(Adults responses)

Amongst the adult comments regarding why they felt there was little response was the interesting comment:

'There was a sense amongst some people that it was something for the kids, and I think, I don't know if the whole community felt involved in it or they thought oh it's a wee project for the kids,'
(Male adult)

This suggests that where publicity is getting through to increase knowledge of the project, it does not progress beyond schools' involvement. It may reflect a perception that 'art is not for us' or that by promoting the project through schools this reinforces the idea that art is not for adults.

4. Comments on the Project

The responses to questions about the project were varied, as expected given the limited knowledge. There were very positive responses to the idea of the project:

'The project's a success, it's benefiting the area, it's benefiting the kids.

Anything, art, whatever must be an improvement, 100% improvement on what was there. The project is right, because the artist has presented it, and because the people have accepted it.'

(Male, miners' group)

'It's been very very valuable from the point of view of the schools, they developed a lot of skills through doing something so interesting and so different, I think that has been very valuable.'

(Female, adult group)

This contrasts with the apparent actual knowledge of the project. There were negative comments from both the youth group and the adult group about the ability of the project to engage people and also the potential reaction to some works.

'People my age are not interested, but it might attract people. There's nothing that would interest me or young people, it's something where you need to have an interest anyway.

A lot of people I know would never have an interest in it'

(Female respondent, youth group)

'So, what would you do to bring those people in to be interested?

'Say you're going to put houses on it, (general agreement). That's the truth. It comes back to the old scenario, it's there, I can go anytime I want, they're happy but you tell them they can't go there and you'll get them all down there kicking up.'

(Male respondent, adult group)

'There's only a small section of people interested in countryside and arts.'

(Male respondent, adult group)

'But you just know that someone's going to go down and vandalise it or break something. Kilsyth is a bad place for vandalism – especially people our age'

(Female respondent, youth group)

Both groups were concerned about vandalism and damage to any works on site and suggested that any work would need to be robust to survive. The youth group agreed that this might be sufficient reason for not producing work. This view persisted despite the fact that the artworks had been on site for several months with little damage and the groups being told that artwork frequently is less vandalized than other site furniture.

The reaction to the existing work on site was mixed, which led to interesting discussion of what people would like to see as well as their reactions to the work.

'It's also what art you put in. At the opening day, on the boardwalk, you had the sticks in the middle of the marsh, and the bits of coal bits in the pipes, most people were going what's that for? What's the idea of the sticks in the marsh? It's wasn't until you spoke to Sarah, what's that idea of the sticks in the marsh – oh it's for a bit of colour in the winter. A lot of people are saying what's the good of that? You're not in there, you're down there to look at the wildlife etc, what's yellow sticks doing there? All the wains'll do is pull them out. It depends on what art you're talking about putting into that area.'

(Male respondent, adult group)

'It all depends on context. The best examples that I've seen have been very careful about what artwork they've put in and it has been in a particular context, so you can have art that fulfils some function and which tells people something about the place and also being a habitat for animals that live there. I tend to view art as being functional as well as anything

else, if it's beautiful to look at then that's great as well. The things down there haven't been explained to me so I don't see them as being in the right place to be honest.'

(Male respondent, adult group)

Focus Groups 2006

Dumbreck Focus Group: 26/9/06

- A mixed group of pupils at Kilsyth Academy of S2 pupils and S5 pupils.

All had knowledge of the art project, 11 because they had been involved, one from friends.

1. Experiences of working with the artists,

S2 had visited the site and drawn work from this; the end product was felt to be disappointing. In particular the students commented that the book produced was in monochrome which didn't reflect the colour of the originals,

S5, one had worked on posters for Dumbreck – but hadn't visited the site

- one involved in boardwalk design but felt that the final design had already been agreed and that the student work was a waste of time - a lot of effort which was not used.

This feeling was followed through when discussing the work on site, it was considered to be largely unseen, not recognised as art and all concentrated in one place – it didn't encourage exploration of the site.

All felt that some explanation was required – at least labels or guidance so that people could find the work.

They also considered that the work didn't obviously relate to the site, either its past or its present use.

When asked what they felt the objectives of DMAP were the following were raised;

- increasing awareness of Dumbreck
- encouraging people to use Dumbreck
- increasing awareness of different artforms

However they felt that the project had not achieved these objectives as it required better publicity and needed to use the work that the school groups had produced.

In relation to what work they would like to see there was a feeling that permanent work, generally more representative and possibly more of it was required. There was a dichotomy between the desire for permanent work and the feeling that after a while people wouldn't see the artwork.

Generally the group didn't view the marsh positively – 'disappointing and uninteresting' were among the comments.

When asked to consider if the project was worthwhile there was a general agreement that whilst there were positive aspects of working with the artists; trying new techniques; having the opportunity to explore different materials, the end products and relationship with the marsh were disappointing.

5.3.2. Arran Focus Groups

There were two initial focus groups for the Arran project:

- Young people from a National Trust for Scotland conservation working group, aged 16 – 20, and their leaders.
- Gardeners from National Trust for Scotland gardens at Brodick Castle. Mixed ages but all over 25 years old.

These were arranged by NTS staff and took place in the Rangers' resource centre. For each group the woodland was visited and walked through without any prompting or discussion on site, but without the presence of the researcher. The focus group meeting lasted approximately an hour in each case. The discussion was directed to cover similar questions as Dumbreck, although as this was the first visit to the site for each group the change in attitude to the site was not considered.

A third group visited the site in May 2008. This was a group of first year countryside management students from Scottish Agricultural College, Auchincruive. Again there was no prompting or discussion on site. A focus group meeting was held the following week for those students who wished to attend. The students who attended the discussion were a mixed aged group ranging from approximately 20 years old to 50 years old.

For all the groups this was the first visit to that part of the woodland, although the gardeners had some knowledge of the area. The youth group had been carrying out practical management work on site so had an understanding of the issues in the woodland. The gardeners' group brought their knowledge of garden design and the context of Brodick estate into the discussion. The Countryside Management students had previous knowledge of woodland management and interpretive practice

and this influenced their discussion. In addition to this, this group were well known to the researcher and this may have influenced their responses.

1. Positive Responses to the artwork

Youth Group

They added to the scenery. Because I mean the forest and woodland is quite a natural beauty but this added a bit more.

Because it was made of natural materials. The leaf was made of rhodies so it fitted in but was man made at the same time but it was not an eye sore. It added to it.
(*Rhododendron leaf*)

Gardeners' Group

'..but as a general idea, sculpture trail or whatever I imagine it might be, definitely I am behind it.'

'Great, should be more of it.'

'I liked it. We were all surprised how small it was because on the blurb, on the literature, it looked really large and when you actually get there it is reasonably small. That's not a bad comment or anything it's just not what I expected, it was rather a lot smaller. But I liked that very much.'
(Referring to Canticle)

'I liked the way it was positioned. It was tucked away but you could see it from a bit of a distance, and you walked up to it, and the path curved.'
(referring to Crosiers)

Student Group

'I enjoyed them, liked the fact that they weren't too in your face, don't know if people agree with that or the plants and stuff are enough but I liked the fact that they highlighted what was there, there was a reason for it and it wasn't too loud.'

'I'd agree with most of what's said. Again I thought it wasn't intrusive, it lent itself to where it was in the setting. Some of

the pieces I liked, some I didn't. I liked the use of the natural materials, using the rhododendron for the leaf. I liked that sort of thing for the materials.'

'I liked the way he used natural materials, and the way the stone was carved, not too sure about the painting of it though. Didn't really like the ferns – not sure about the material.'

2. Negative responses to the artwork

Youth Group

'I did not really see that one. That one was a bit odd because it was quite hidden away. The path went round it. It was a shame for it.'

(Crosiers)

'It stuck out as well I felt with the white. All the rest seemed to be of the woodland colours and natural materials.'

(Crosiers)

'It looked like a gravestone.'

'Too much like a memorial.'

(Two comments on Canticle)

'I thought it was a foot print to be honest. No?'

'Yes. Again the paint seemed to be an unnatural colour.'

'It was a bit odd.'

'I thought it was a bit in your face. Like you go for a nice walk and you think to yourself what the hell is that?'

(Four comments on Golden Rain)

Gardeners' Group

'That's what I didn't like about them. I did not like the fact that they had all that extra plaster as well. If it was just the crosier shape on its own, it is just beautiful. It's just the rest of it to me just looked if it wasn't finished or something.'

(Crosiers)

Student Group

'I thought they were pretentious, I like the ferns, didn't like the leaf and all the signage which says this is what you should get out of it ... it should speak for itself if it is art. If it is intended to do something else the mix didn't work too well.'

'I don't think any of the sculpture's added to the walk, I didn't get anything extra from them'

'The one that I really struggled with was the raindrops on the stones, I think I said at the time 'I don't get this'. I knew you weren't going to discuss them there but why does this person feel that I need to be told that it rains in a woodland? Why paint gold raindrops ? Just didn't understand it.'

The discussions show a mixed response to the different works. The individual piece that did not feature in conversation was the Canticale which only figured in the youth group. The Rhododendron Leaf was largely popular although the display of it was an issue for the gardeners. Crosiers had a varied response, the main issue being the bright whiteness and some confusion over the material and the stability of the installation. It was necessary to point out that it was limestone. However the quality of the carving was considered to be of interest. Although the Golden Rain was the most contentious for the NTS as it is carved into the bedrock, the problem in the groups was that people struggled to understand this piece. They did not seem to have an issue with the permanence of the piece compared to the other works. The colour was an issue for some, particularly when they thought that it was painted. However one of the gardeners commented,

' – it's not like it's vandalism, because it is done with good intentions.'

The student group included individuals who were antipathetic to artwork in general. This was explored further in the conversation.

3. Responses to artwork in woodland setting.

Youth Group

'It should definitely blend in with the surroundings. Obviously you should be able to notice it but I don't think it should be the first thing.'

'I thought that compared to some other places like Grizedale and Forest of Dean where there are sculpture walks this was more like a walk where you happen to come across some sculptures rather than a sculpture walk because there was only four ... I thought sculpture walks had more in them so they just added to your experience of going for a walk.'

'A surprise because you weren't expecting them, to see them around initially.'

'It made your visit their unique to other woodlands so you took more of an interest in that particular one.'

'I would have less of them because they added but did not add enough to justify having so many in such a small woodland. I'd have them more randomly spread out over bigger woodlands so you happen on them by accident and less interpretation because they do add something but I don't think you want to turn a woodland like that that's so beautiful into a gallery.'

'Because it's a small area though it's nice to have something different because a lot of woodlands do look really similar.'

'I think it was quite a simple walk. It was nice to have something else to look at but the random scattering was a bit ... I don't know.'

Gardeners' Group

'I think I liked seeing the sculptures there, as that's an area of woodland that's had a lot of work done in it to regenerate it and so it seems appropriate to put things in it as you're managing it and doing things to it. All woodland requires

some management but if you had an area that was managed by being undisturbed then there would be a bigger issue of putting temporary or permanent work in, you might just want to enjoy the woodland completely naturally rather than having something man made, however sympathetic it is to its surroundings.'

'Sculptures in woodland don't have to have a natural or woodland feel to them.'

'They aren't there as part of the woodland, it is still someone going in and doing something, even if they chopped the trees down and carved them it is still an intervention ...'

'I can't imagine anyone having that strong a reaction. I don't often go to galleries but I like the fact that this is much more accessible, and much more enjoyable, you don't get gallery overload where you are looking at 20-30 pieces in one small space. I like the fact that you are in the woods, see something and then later on see something else, it gives you time to digest it.'

'It doesn't matter whether you like it - we all liked the work but even if we didn't it would still be a good idea to have sculpture in the woodland and have it there.'

Student Group

'I think it was a nice enough walk that it didn't need it, we said at the time that it was a nice bit of woodland, if you use your eyes and look around you'll see more than the artwork.'

'I go to a woodland to walk in the woodland, I don't need to see things like that. They're clever I'd agree. The bridge was the thing that I say I liked if I was going to like anything I thought it was very clever but if it wasn't there I wouldn't miss it.'

'It makes you stop for an instance, rather than just passing by.'

'It makes you curious, you're curious in a woodland anyway without it, but it makes you think, maybe what's next? What are you going to find next.'

There was a largely positive reaction to the setting of the work in the woodland and feeling that the artwork and the woodland complemented each other. The discussion considered the materials used in the woodland, all groups felt that natural materials were appropriate. Interestingly the Crosiers were originally intended by the artist to be made in steel, and painted red. However NTS felt that this was not acceptable, neither did the gardeners' group. Again the student group, with their existing awareness of woodland management, were not in agreement concerning the appropriateness of sculpture in the setting.

4. Responses to the interpretation

Youth group

'I don't think it needs interpretation either. It is better to have it just blending in there it is and you should just make up your own mind about how you feel about it or what it is rather than these big plaques with a little explanation. It's patronising.'

'Yes. What it's called, who the artist is, inspirational things rather than telling you what you should interpret from it.'

'But to actually have it in the woodland as part of the woodland is a real shame because again it is not all made from natural materials.'

'I wouldn't know what to make of it. I think the text helps a bit because I didn't know what some of them were without the text.'

'I think it's quite nice for the artist to have their say about their inspiration because you are never going to meet the artist so they can't tell you why they made it or how they interpret it themselves.'

'Art is really open to personal interpretation so you can make up your own reasons why you like it and what you can get from it.'

'Because of the big rectangular boards I felt obliged to read them because they were right in front of me but I don't think that's right.'

'It takes away the mystery as well as like how it is created and why it was created. It's nice to look at stuff and just think, wow how did he do that, rather than just be told that's what it is. It's nice to just explore what's he used here and why has he done that. I would recognise rhododendron wood probably and it would be nice to go, oh yeah he has used rhododendron, what has he done that for? Rather than just being told this is why I used. It's nice to have a bit of mystery in life.'

Gardeners' Group

'Aye - well if you want to know what it is I suppose they are, I wouldn't have known it was a leaf.'

(response to the question are they necessary)

'I was wondering what it was so I quite like the pointer, I'm not sure about all of it, perhaps just the title as a pointer.'

'I do think they need it, it depends whether you need to know what he intended, I think it is interesting to know what he intended, I think it adds to it but you don't need to have it.'

'A counter argument is that I'm not sure that you need it in that setting, some of the pieces work well on their own personally.'

'I quite liked the wee plinths and stuff, it was quite subtle but having thought about it now, you know if you go to Pollock Park and that there's carvings and such but there's nothing with them. There isn't any interpretation and you find them dotted around Glasgow, you know carvings and stuff like that.'

Student Group

'.. I think its pretentious and if it has to explain itself then its lost its own meaning.'

'.. it's that thing of art shouldn't need to be explained. I understand the interpretation element but struggle with the idea of interpretation through provocation alone. Ok you've provoked me now I need something else to finish the process off.'

'It's very – it's all about the artist and what the artist felt and what the artist felt we should see and to be honest if I look at something I want to take my own perception away from it. I'm not going to feel the same way as an artist or a poet feels about their own bit of work – I think he's projecting his own feelings on to people.'

'I think it makes you think more about it, afterwards when you walk away you read the text and that's it, without the text you keep thinking about it and wonder what it is there for.'

'My gut feeling is that this is an artist who was more concerned with producing something rather than going with what was already there. I've been in places, I was thinking of Threave Gardens , they have a carved pine cone. It's just a cool thing, there's no explanation. The purpose of that kind of artwork in that kind of setting is to make you think about things. If everything is handed to you quite frankly I find it condescending for someone to say this is what you should get out of it, it's like well fine, I can't figure it out for myself?'

'Isn't that what art is?

Isn't that just the communication or the interpretation of one person's viewpoint.'

'But you're going to take away something completely different unless the artist sits you down and explains it to you.'

(response to the first statement)

For two of the groups there was wide ranging discussion about the use of the artist statements in which Tim Pomeroy gave some of his views about the work and the woodland. As can be seen, some

respondents liked the slight guidance given in these and others reacted very strongly against them. Those who disliked them complained about been given interpretations rather than having to think about it for themselves. They also felt that this gave the setting a more formal gallery feel to the pieces.

All groups were asked if they would see the works in a gallery and their reactions to gallery work.

Youth group

'I think it is better that way than you should be told about it. If you were recommended to go and you don't like it you would be disappointed but if you came across it by accident you would find it surprising and I think you would enjoy it more.'

Gardeners' Group

'You wouldn't even touch it, and you wouldn't touch it regardless of a sign saying please do not touch. It could be left without a sign and you wouldn't go near it.'

'Out in the woodland the interaction is different. More freedom to do that.'

(meaning touch the works)

'It is a different mindset.'

(between gallery and woodland setting)

Student Group

'Yes – as soon as you realise that there is sculpture there you always feel as if you are between stops rather than being in the woodland, you're focussing on the next thing rather than the woodland itself.'

'In the in between bits you look at the woodland but there is a feeling that you'll not be satisfied until you reach the next one, I was expecting something bigger, a bit more on the whole route.'

'There were places where I wanted to stop and spend longer time, the area around the rocks and that was interesting but I was going 'no I've got to get on and see a sculpture.'

'There's almost a subconscious compulsion to stop when you see something like that. You don't walk through an art gallery, you stop and look at stuff.'

'I don't think any of us are particularly into art, and I find something and think I should be taking something from this, I should be understanding something or interpreting this in some way and if I don't, like the golden raindrops, I just get frustrated and go I don't get it.'

'I think that because it was on a path it brings about the gallery mentality because you go from one to the next to the next, whereas if the woodland had little nooks and crannies and there was more discovery needed instead of been 1, 2 ,3 join the dots, that's where the gallery mentality comes from, because it is set up similar to a gallery, not the art itself necessarily.'

'I think that it is something, for me personally, would be best experienced on my own because it is not the gallery where the pressure comes from but the people in the gallery. If you walk into a gallery and don't look at anything they obviously go 'what's he doing here'. It is the same as a museum, if I'm with someone and they stop I have to decide whether to be polite and stop and take an interest or do I just sod off to the next exhibit and see if I can find something that interests me.

In the woodland with other people I feel under pressure to show an interest and then it becomes a different experience.'

The difference between the gallery viewing of work and seeing the same pieces in the woodland setting was particularly interesting with the student group. The question of whether the gallery mind set was brought with them elicited a range of responses. The

gardeners clearly felt that they did not bring the gallery with them whereas some of the students felt that knowing they were looking at sculpture brought the expectation of 'not understanding art'. For one student this was clearly expressed in a feeling of frustration and annoyance and the potential to leave a country walk in a dissatisfied manner as a result of the artwork. This also highlighted the artificial manner of viewing the works in a group and not necessarily having the time to properly view the works or the freedom to ignore them. However this was also reflected in the opinion that because the works are there a visitor may feel obliged to give them consideration.

The interaction with the works was indicated by the conversation about the stability of the Crosier, and the examination of that piece to determine how it was made and the material. The ability to touch the artwork was important for the gardeners' group. The same group considered the placing of the pieces in the formal garden setting and felt that there was not a great difference between the two settings in terms of the reaction, although they did concede that it would be a slightly more formal reaction.

5.4. Interviews

A series of interviews was held with various interested parties for the different projects.

For Bennachie:

- No formal interviews were recorded, although the project was informally discussed with Aaron Lawton, project manager and the senior ranger at Bennachie.

For Galloway:

- Jim Buchanan, artist
- Matt Baker, artist

For Dumbreck interviews were held with:

- Jenny Crowe, Project Manager from The Centre for Commissioning Art in Public Places.
- Sarah Waters, Community Countryside Ranger, North Lanarkshire Council.
- Ann Louise Kieran, Visual Arts Officer, North Lanarkshire Council.
- All of the artists involved in the project were contacted but only one responded, with a completed personal project analysis form.

For Arran interviews were held with:

- Tim Pomeroy, artist
- Stephen Mason, Countryside Ranger, National Trust for Scotland, Brodick Castle Estate.
- Kit Reid, Interpretation Officer, National Trust for Scotland, Charlotte Square, Edinburgh.
- Kate Sampson, Senior Ranger, National Trust for Scotland, Brodick Castle Estate.

In addition interviews were held with Scottish Natural Heritage staff involved in the development of art based material at Cairnsmore of Fleet National Nature Reserve. The lead artist in the project was Matt Baker, who was interviewed concerning this project at the same time as the Galloway project.

The interviews were loosely based on the personal projects analysis, which guided the initial conversation and then developed into addressing questions concerning the individual pieces or

projects. The personal projects sheet was not completed by all respondents, resulting in some missing data.

The interviewees can be divided into artists, commissioners, and project managers.

5.4.1. Personal Projects Analysis.

Dumbreck Marsh Arts Project and Arran Arts Project.

The personal projects questionnaire was returned by five respondents from the Dumbreck Marsh Arts Project: project manager; community ranger; visual arts officer, a member of the steering group and one artist. For Arran there were two respondents, countryside ranger and the artist. All were completed after the project had finished thereby allowing a period of reflection between the work and the questionnaire and interview.

The responses are tabulated below:

Personal Projects Analysis							
5 = high, 1 = low, 0 = irrelevant							
	Dumbreck					Arran	
	PM	CRD	VAO	SG	AD	CRA	AA
Importance	5	3	5	4	5	4	4
Enjoyment	4	2	5	4	5	4	4
Difficulty	3	4	4	3	3	3	1
Visibility	5	4	4	NR	2	4	NR
Control	4	2	3	5	4	3	4
Initiation	3	5	2	4	4	5	NR
Stress	4	5	2	3	0	3	3
Time adequacy	3	4	4	4	4	5	5
Outcome	5	3	4	4	4	4	4
Self identity	4	4	4	3	4	4	3
Other's view	5	4	5	3	4	4	3
Value congruency	5	5	0	4	5	4	4
Progress	4	3	4	0	4	4	4
Risk	1	4	1	1	3	5	3
Absorption	5	4	4	4	5	4	5
Competence	4	4	4	3	4	4	5
Autonomy	3	3	1	3	5	4	5

NR = no response

PM = Project Manager

CRD = Community Ranger Dumbreck

VAO = Visual Arts Officer

SG = Steering Group Member
AD = Artist Dumbreck
CRA = Countryside Ranger, Arran
AA = Artist Arran

Table 17: Summary of personal project analysis responses.

There is a degree of concurrence within the responses.

The community ranger, Dumbreck scored the importance of the project lower than other respondents. In conversation this was explained as the importance of the project in retrospect. During the project it was very important, but in terms of her overall body of work and career she chose to mark it as less important. Similarly the same respondent clearly found the project very stressful and not enjoyable and out of her control.

The artist on Arran stands out as describing the work as not difficult, and again in conversation described the work as relatively straight forward compared to his other practice.

The anonymous artist respondent from Dumbreck describes the work as not visible to people close, and the Arran artist did not respond to the question. The Arran artist also scored 'Other's view' at 3, lower than other respondents. This raises the question of how typical this work is in the context of their wider art practice.

Although both describe the project as important this suggests that it is less important in the overall context of their work.

Risk, which is a reoccurring theme in the interviews is ranked as highly important by the commissioning rangers, three of the Dumbreck group ranking it as very low risk. Control is another area of discussion, both artists felt that they were acting autonomously, although the countryside ranger on Arran scored it highly, yet in

response to the ranking for control itself the steering group member, the project manager and the artists all felt that they were in control.

5.4.2. Artists' Responses

Of the artists interviewed, Matt Baker and Tim Pomeroy are full time artists with gallery practice and a background in developing artwork in both urban areas and countryside settings. Jim Buchanan's work combines both developing labyrinths and landscape design and construction.

Within the conversations there were several themes that can be identified:

- Commissioning process
- Risk and trust, closely connected to where the control is in the project
- Critical responses
- Audience responses

Risk and Trust:

A key question for all of the artists was who had control of the project and this was connected in the interviews with the question of allowing artists to take risks and the trust between artist and commissioner. Tim Pomeroy clearly stated that once the project was set in motion he had almost complete artistic control.

'That's one of the important points actually because I think one of the dangers in my experience of working with people who are initiating projects is that you end up being in controlled by the initiator who not necessarily knows anything about art. .. so when this project came up the idea was that I would be given a very open brief to effectively interpret ecology and then be left to it. Obviously once I put my ideas forward, so effectively what they were not trying to do was to take my idea and have an ecological bolt on that would somehow validate it.' (TP)

Matt Baker was also clear that Scottish Natural Heritage were not directing his work at Cairnsmore and when asked if this were normal practice added:

'It's fairly normal in my experience. I don't know whether I have just been very lucky where I have reached a certain sort of level and practice where people trust me. I don't know.' (MB)

In describing a project that had gone wrong Jim Buchanan recalled an instance where the commissioner, a local authority and the project manager, a gallery, did not direct the brief well nor give artistic freedom to the artist resulting in a piece that no party found satisfactory. A crucial component in developing the work for all three was for sufficient time to be built into the project, which was a problem for some funding bodies. Again this is a question of trust between the artist and the commissioner. In the case of Cairnsmore of Fleet and Arran the artist already had an established relationship with the organisation and a reputation in the community. The earlier project in Galloway had development time included, and paid for, as part of the project. Having said that their work was largely uncontrolled by the commissioners, Matt Baker pointed out that the selection process is a way of control,

'they direct through choice at interview and they make very clear that one of the ambitions for the project was that they wanted to strengthen or create a relationship with the two closest communities.'

Critical responses:

The question of how the artwork is viewed critically was commented on by all of the artists.

'we go through a strong critical process of applying, interviews etc ..it is all, and has to be, very democratic but there's sod all critique and this is the first critical conversation that I've had on a public artwork' (JB)

'There's a critical debate within the profession and by that I mean to a limited degree amongst artists and artists are notoriously bad about talking to each other about serious issues like the work. Within interested folk like yourself and the public art commissioners or bodies there is a very limited amount within written publication but again there tends to be ... What I really struggle from is there is no real sort of language for a critical assessment of a public project and what grounds it is successful or not successful. If people are starting off to write about them the typical thing to write about is what the taxi driver said on the way to the work or to tell an amusing anecdote about X and how she had been involved in the project. One of the problems about it is its public art and generally the people who write about these things don't really have a lot of respect for what the public thinks because they are not a culturally literate population.'

(MB)

In response to the question, 'Do you think it would have improved matters if it had had that critical analysis?' Tim Pomeroy answered:

'Definitely. I don't see why it did. It somehow sidestepped that. To be quite honest I think that's one of the reasons there is so many camels out there. I think there was nobody there or there did not seem to be anybody there doing any critical analysis so I found myself going round going, 'My god look at that'. But nobody was putting it in better terms than that and saying what's actually going on in our town centres and our communities art wise and yet I have big respect for people like Findlay or Randal Page, they are all putting big works in our public arenas and they should be assessed on their aesthetic. And in that way I suppose at one point I hope that if somebody did do that it would somehow waken up the committees that were funding the camels and that we would get a much more stripped back, get rid of some of the rubbish really. But I think the money aspect is a great driving factor. People are driven by money a lot of the time and not so much by art.'

And later added:

'...what happened when the art stood outside the galleries it somehow became immune to criticism.'

Interestingly, Matt Baker also added that this was the first conversation that he had had about placing work in landscape settings, whereas he had had a number concerning his more urban work.

5.4.3. Audience responses

Concerning how the artists thought visitors responded to the work also brings in the question of interpretation of the works, and whether that is the same interpretation as the commissioners were intending.

At Cairnsmore of Fleet Matt Baker felt that the artwork

‘is replacing the site interpretation to a large degree, and that is how they are accessing the funding’

He regarded the artwork as allowing people to come with an open mind about art and the landscape.

‘The same kind of mind set or framing than you get from somebody coming to look at art means that they are open to some of the things that they also want people to see. So I think it is like you come to see the art. It’s like the art gets you through the door but once you are through the door your mind is also open to seeing other things. And they are also very much seeing that the art is an interesting way of pointing people at things.’

The view of the labyrinth was:

‘I thought they would be intrigued to find the labyrinth, or a serpentine walkway, I felt reasonably confident that a fair number would stop and make the effort. I’ve certainly been surprised by the number of mountain bikers who have stopped and made the detour, but I guess that the mountain bikers are travelling at a speed and taking a little bit more notice of their surroundings,’ (JB)

Jim Buchanan was on site in the initial development of the project, asking people about their responses to the project. The response to

the query of how many people attended the public consultation was 30, which he felt was a good turnout. A question for this piece was what knowledge was required for visitors to understand the background to the labyrinth. Originally it was intended, (or at least the artist wanted) a boulder with a design carved on to it to direct visitors to the work. He felt that this was a missed opportunity. On Arran, where the artworks are accompanied by an artist's statement and the National Trust for Scotland had a clear interpretive purpose, Tim Pomeroy had two purposes for the work;

'I would say it was too reasons. One was a sense of place and the other was a contemplative sense. I want people to be slightly arrested. I want them to stop and I want them to be moved and if that movement happens primarily because of the artwork, in a sense it does not matter. One is moved primarily because of as I said by the place itself, what I want to do is to enhance that sense of the place being a special place by having a piece inside it'

The text pieces were part of the brief which the artist had reservations about whether they were necessary for viewers to understand the works:

'Explanation? No I don't. They were part of the brief so they had to have some sort of labels or wording with them to act as a key to get people into the artwork. But essentially no. I think in a way the only thing is less is more in a sense that by placing, for instance, the crosiers shapes in amongst emerging crosiers, its self explanatory. The golden rain is not rocket science. I know that some people like everything explained and I think explanation sometimes takes away from the mystery of things. I think the mystery of art is quite important. It takes you into a different dimension.'

(TP)

In a related comment he added:

'So effectively what I was trying to say was if you try and explain the art away to the point it becomes one line, so you say I've got that, you move on quickly, so there is nothing else to explore and I think that by explaining too much for

example on tablets you perhaps don't leave as much to the human imagination.' (TP)

5.4.4. Commissioners' Responses

The key commissioners for Dumbreck and the Arran project were both countryside managers. Other members of the steering groups for these projects were also interviewed. Bennachie was commissioned by the Forestry Commission and the Galloway project was a partnership between the Forestry Commission and Dumfries and Galloway Arts Association.

Dumbreck proved to be a contentious project with significant issues between the commissioner and the project manager and this was clearly brought out in the interviews, which took place once the project was completed. The different views of the project are reflected below:

'Dumbreck Marsh Arts Project – I don't think it touched many people, but more people will be aware of the marsh.'

'Less successful at engaging with non users. The community residencies, one worked well and two were appalling. I think this reflects the quality of the artists – they didn't engage, perhaps didn't have the skills or the commitment to working with the community.'

'The artists we employed were not necessarily 'people' people (in the community residencies). Others were not necessarily keen on engaging with people. The community event (Kate Gray's residency) was good, it got people together and got them talking although there was possibly little connection to the reserve, or at least it wasn't obvious.'

(Community ranger)

'We had the right artists for the projects except for 1 or 2 I hope that people will embrace community activity, not just art projects, I feel that there is a general breakdown in the idea of community and what it represents.'

'I don't favour didactic work, Claire Barclay has produced work which has touched on that – I'm guessing that a conversation with a non artist may recognise them as art. But I also recognise that contemporary art is not for everyone.

In a formalist way people who use the site will appreciate it and would notice if it wasn't there – it may be ambiguous at first but may gain genuine importance

- its part of peripheral experience, not something focused on but something which impacts subconsciously'

(Visual Arts Officer)

'I felt as though there was a lot of interesting activity. Tested ways of reaching people which is interesting for people. The project delivered a lot – in honesty there are questions about whether our capacity matched our expectations in terms of expense. It was ambitious in terms of the quality and the quality of the artists – and we wanted it to be well managed in terms of communication, marketing etc but there's a limit to how much you can micromanage artists.'

'The project has been incredibly successful – the notice boards are good and look beautiful – as soon as you involve an artist there is an expectation of aesthetic quality'

'Yes – but can always do better, the community hosted residencies could have worked better but were replaced by minifestivals – we had fantastic artists and some fantastic solutions to problems. We deliberately went for quality people and quality products.

'The unusual is an attraction, people like it and are attracted to it' Nobody has said that they didn't like it'

(Project manager)

The issue at Dumbreck seems to be a difference in expectation between the arts professionals, (project manager and the visual arts officer) and the lead commissioner (community ranger). In particular the employment of what might be termed 'high art'

contemporary artists. When asked what she would have done differently the community ranger responded:

'I wouldn't use contemporary artists and I'd look for a project manager with strong community engagement skills.....The project manager and visual arts officer were interested in providing contemporary art opportunities.'

A point made by the project manager was that 'writing something doesn't make it so' referring to the community consultation planning documents for the project.

There was little discussion from any of the people involved at Dumbreck on the merits of placing artwork in a countryside setting. It seemed to be unquestionably a good thing, as the community ranger said:

'It was done – I'd talked about doing it for years and eventually got round to it.'

Which suggests that the underlying reasons for the project were personal rather than necessarily focused on the community or site benefits, or the artwork. The visual arts officer also commented:

'The project hasn't had the profile that I would have expected within the authority.I'd expected my managers to make more of it.'

The project manager noted:

'Art, and public art is a very contentious area, people know what they like and dislike and I'm used to a 'vigorous debate'. One of the downsides of this work is constantly fighting the public...'

The Arran project came from an entirely different route. In conversation with the initiating ranger it was clear that the idea was to interpret the natural history/ecology of the woodland, rather than to put in sculpture. The contact with the artist was to develop an existing relationship rather than through a selection process.

Considering the value of using artwork rather than other interpretive media this was the comment:

'I don't know if it is better but it is something that is different. It is hard to strike a balance between having something which is in your face and having something which is quite subtle in terms of getting people to think when they are on the walk about interpretive features and something which is too over the top in terms of materials and things like that. It was a way of trying to do things on a fairly minimal way of getting people to appreciate some of the aspects of the woodland.'

The question of control and trust repeated in the interviews with National Trust for Scotland staff. In terms of developing the brief this was done by discussion between the artist, site ranger and interpretive planner.

'There was quite a lot of freedom there. The basic over-riding idea is to get over the natural history of Merkland Wood and some of the special features of it, so Tim had free reign to develop his artistic side of things. We knew we only had enough money to do four or five pieces of work so we knew it was not going to be too complex a time.'

(Ranger)

'To be honest I think having looked at what Tim had done elsewhere, seeing that it was high quality. I think the quality is one of the things that you often don't feel safe to start but just because you are not quite sure whether having not actually worked with Tim before it was good to see the end products, that other stuff that he had done was of high quality which I thought could work in some kind of way with interpretation.'

(Interpretive Planner)

It is clear from the interviews that the National Trust for Scotland staff were confident in the artist's ability to deliver good work. The question of placing artwork in the countryside was considered carefully;

'I think maybe one of the problems was with here, we had mentioned about having sculpture trails and things, for many

years Kate had wanted to have some sculptures in the grounds and things like that and some people in our committee, we have a country park committee, and they are very much against this because it is seen as an intrusion into the landscape. Also, because we are on a historic place people don't like modern intrusions into the landscape' (SM ranger)

'It was actually more risky there because that's more naturalistic than the other parts of the property. For example, if we put sculptures in the little walk round here it would have been easier in a way because we could have said it was very close, so it was more risky putting it out there in fact because it is more of a woodland that is supposed to be there for natural purposes.'

(Ranger)

He also referred to the organisation as 'conservative' and 'you are trying to do it without them noticing too much'. For this reason the interpretive element was essential to delivering the project. The interpretive planner was clear that this project needed the interpretive component to attract funding and approval, even if the interpretation of the artwork was not the organisation's.

'When we discussed it, I liked the idea of having an interpretation of the work and obviously the Trust will always take something like artwork, there is always a pluralist approach on that and that is everyone will bring their own interpretation to it. With any form of art I would say that an interpretation of it is useful to have there. I don't think it is necessarily prescriptive on other people having their own interpretations of it and it does not prevent that but I think the one thing we want to go on to the artist, because we didn't want it to be an overall, the Trust voice saying this is the interpretation, we wanted it to be a bit more clear that it was the artist that was interpreting it.'

(Interpretive Planner)

'I think they describe how he feels and that's what was important about it. I think the way that he wants to get across the way he feels about what he has done and also the natural aspects of the woodland. I think they work on that side of things because it's a personal way of writing, again I think I can see perhaps that it is not written plainly as some

people construe it as difficult language or difficult ways of putting it across, etc. I don't have a personal problem with that because I like to see different things tried and different ways of putting things across.'

(Ranger)

The artwork is used as a tool to deliver the basic messages that the commissioners wish to communicate, yet the complexity of the artwork in the landscape setting allows different interpretations and extra benefits. Thinking about the success, or otherwise, of the project, the interpretive planner stated:

'If it made them stop and think about where they were, the place that they were in, and thirdly I think if they actually thought about what it meant and connected into the place that they were as well, with the rhododendron one, the raindrops and so on, and what that meant about the place they were in. Some various levels I think, and I think with the first one enjoyment and inspiration and connected to that the purely aesthetic side as well'

(Interpretive Planner)

6. Discussion of Results

6.1. Critique and Limitations of Methodology

Although the methodology evolved over the period of data collection there are some issues that were not resolved. As the initial data collection, (Galloway and Bennachie) was experimental and small scale it was not feasible to include focus group work for these sites. Also for these projects the timescale between project completion and the evaluation was too great in one sense. However in order to look at long term visitor effects then the time delay is necessary. The observation exercise was an interesting one for actually examining the interaction between the artwork and the audience. It is however fraught with difficulties;

- Observer bias,
- Observer influencing the visitor reaction
- Ethics of covert surveillance of visitors
- Interpretation of the data
- Limits of data

The small size of the datasets is a recurring issue. For the observation exercise the observers viewed 13 people interacting with the Labyrinth over the course of four days. A solution to this may be to film visitors over a longer period to build up a sufficiently large dataset. However the visitors would need to be notified that they were being recorded, which would then modify their behaviour. This would still require the on site interview to elicit the depth of material to explain their interaction.

The questionnaire survey developed from the initial Forestry Commission work, and because of the limitations of the anticipated size of the datasets, this effectively locked the questionnaire in place with the set of attitude statements. In order to have comparable data it was not possible to alter the core of the survey.

The attitude statements were designed to include contradictory statements, so that the attitudes expressed can be seen to have an internal logic rather than random responses. This may be seen to have collected redundant data which is merely expressing the obvious. However, although it appears obvious the balancing of questions is considered to be valuable. One issue in the attitude statements responses was the neutral or null response to the later statements where respondents were asked to reflect on the artwork, site and their thoughts and feelings about the site and artwork. As a set of quite difficult statements for respondents to answer quickly this may not have been the most appropriate method for asking these questions. The development of the questionnaire predated the focus groups and the interviews. It would have benefited the development of the research for there to be a more dynamic relationship between the phases of the work. In particular the development of the attitude statements could have been developed through the use of the focus groups rather than the other way round.

With the focus groups there are several issues. For the sites which had had artwork for a period of time (Bennachie and Galloway) no focus groups were held. For Dumbreck the focus groups were organised by the project manager which may have influenced the composition of one group. Several attempts were made to hold meetings after the end of the project but there was insufficient take up for worthwhile discussion to be held. For the Arran project the problem was that the focus groups were instructed to walk through the woodland specifically to look at the sculpture. Therefore the three groups were already mentally prepared for viewing artwork, rather than seeing the work and then responding to it. This clearly influenced their responses in the discussion. The

timing of the focus groups in the life of the project is perhaps also an area for consideration. Ideally a set of three meetings, before, during and after the project would be held. Dumbreck was the project where this could have happened, yet in practice only the school group meeting took place after the project was completed.

The interview phase of data collection proved to be the most straight forward and also the most disappointing in some ways. For Dumbreck although all the artists were contacted only one returned the project analysis and none were prepared to be interviewed. This may be due to their reactions to the project (although at least two use it in their c.v.) or simply the pressure of self employment. The evaluation aspect of the project coming at the end comes at a point where they have already moved on to the next project. A difference is shown with the other artists who were more than happy to discuss their work at length. This could be a reflection of the career stage of the artists, how representative the project is of their work or their degree of personal involvement in the projects. Interviews with commissioners and project managers were more straight forward to arrange. A major omission in the interviewing process was not interviewing (due to her time commitments) the project manager for Dumfries and Galloway Arts Association.

Many of these issues are addressed in the OPENspace report (2005) and ixia's final toolkit (2010). The majority of the data collection and the methodology development took place either before these reports or at a time when the methodology was already fixed in place.

Although there are a number of projects, identifying suitable projects that are at the right stage of development, and logistically

suitable is more difficult. Effectively there is not a free choice of schemes to examine and therefore it was necessary to carry out research on projects as they were available. This may have brought projects into the methodology at an inappropriate stage or without the methodology fully developed. However in this case pragmatism needs to prevail over ideal research conditions.

Overall the methodology can be seen to illustrate some of the reasons why art projects in countryside settings are seldom evaluated; limited datasets due to isolated locations, small budgets which do not encompass evaluation, (Jim Buchanan when interviewed commented on the lack of budget and resources for documenting projects yet alone evaluating them) limited time from practising artists.

6.2. Discussion of Results

6.2.1. Introduction

Over the period of the research the context for public art and evaluation has changed. It could indeed be said that the landscape of public art has altered. Public art has become more widespread, both in urban areas and rural settings. Regions are looking for iconic permanent artworks to represent their identity, their own Angel of the North. The recent installation of Gormley's work along the Water of Leith, Edinburgh is not regarded with surprise or comment in the press in anything but positive terms. (BBC 2010, Cornwell 2010). Whether this is a comment on Gormley's profile and work is another question.

In addition, large scale but less permanent works have brought people into the wider landscape. These include the NVA's 'The Path' at Glen Lyon in 2000 and The Storr, 2005 and also their

collaboration with the National Theatre of Scotland to place temporary art and an open air performance at Kilmartin Glen in Argyll in 2007, (NVA, undated) These large scale artworks use the landscape, reflect the place through the works, and immerse the audience in the artwork and the landscape. That audience is largely going to be the art educated/experienced section of the public, not the undifferentiated one for most public art.

On the smaller scale the use of art activities to enhance or interpret countryside settings is more accepted. In Scotland much of this is as a consequence of Aaron Lawton's work at Bennachie and Knockan Crag which has led to similar approaches elsewhere including Loch Leven (Loch Leven Heritage Trail undated). In the same time period one of the originators of the sculpture in countryside approach, Grizedale Arts, has moved away from the forest and developed in different directions. (Grizedale Arts, undated), (Jones 2000) and in 2008 the Forestry Commission appointed their own arts coordinator for arts at Grizedale. (Forestry Commission 2008). This does not prevent Carter (2010) from presenting a fairly orthodox analysis of public sculpture and concluding:

'In any event, there is much to gain for the public good by extending the benefits of enlivened joint participation of artists and the community in exploring new frontiers of public art. There is always the risk that innovative ventures may be stifled by unenlightened community forces who might render it impossible to produce significant public works. The antidote to this situation must be to educate the community through its participation in the art making process.'

The discussion of evaluation has to an extent quietened. In ixia's Toolkit for Evaluation, there is a documented methodology and

process for evaluating which examines the values and outcomes from projects, and allows the entirety of the project to be examined. The Forestry Commission have commissioned their own Toolkit for using Art in Forest Interpretation (Hourahane, Creu-ad 2010).

One of the areas of interest in public art is the awareness of the work over time. During the timescale of the project, methodologies have evolved. However, the fixed methodology which was established at the time of examining the first sites needed to remain for the case studies to remain comparable. The principle of combining hard quantitative data with focus group and interview based material to triangulate the results is at the heart of the methodology. The changes do not invalidate the case studies but do change the context for the results.

6.2.2. Demographics

The demographic of art gallery visiting is similar to that of countryside recreation, predominately from social groups A, B, and C1, generally well educated and employed in senior or professional posts. This is reproduced in the case studies, the exception being Dumbreck where the respondents are largely skilled and educated at standard grade. To paraphrase a respondent from one focus group, it may be a case of the 'middle class making art for the middle class'. Only on Arran was there a wide range of gallery visiting and wide experience of art in other countryside settings, yet even here there was not a majority of visitors who had chosen to visit a gallery within the previous six months. It may be the same demographic but a different component of that demographic. As seen by the SNH visitor monitoring, (and supported by previous Countryside Commission work) the majority of countryside visits

are journeys of less than 8km, with a large degree of repeat visits. This is clearly the case at Dumbreck and Bennachie. The argument is that the impact of work, whether art or interpretation, evolves over time, as it is repeatedly viewed by the returning visitor. The evidence from Bennachie in particular indicates that visitors develop a repeat relationship with the artwork. The pieces become waymarks, landmarks in their journey through the site.

6.2.3. Art Viewing Competencies

A spectrum of competencies of art viewing is evident in the responses. There are clearly people for whom the work is interesting but they wish to be left to interpret for themselves, i.e. they are operating at Bourdieu's second or third level. They have sufficient background or experience to place the work within an established art construct. They are engaging with the work intellectually, the second of the experiences of art viewing described above. However within the attitudes and factor analysis there are a group of people who express no interest in art but are sufficiently engaged with the work to be seeking explanations. In the case of Arran and Bennachie this was despite the fact that interpretive messages or the artist's statement were either included in the works themselves or adjacent to the works. The gallery mindset is evident in some instances. Roald (2008) discusses the experience of a visitor in a small gallery where frustration with not understanding the work leads to rejection of the work. A visitor knows:

'how understanding the works of art and perceiving some kind of meaning in them leads to her appreciation of them. When such understanding is not present, she rejects the work and wishes she did not have the experience.'
(Roald 2008)

In part this was because it was outside the 'horizons of expectation' of the viewer. The piece of work was not what had been anticipated and as such was found to be confusing and consequently stressful. This was the experience of a gallery visitor, not a casual visitor in a woodland setting coming across a piece unexpectedly. This describes exactly the experience of one respondent in the student focus group who clearly brought the gallery mindset and experience into the woodland with him. Yet for other participants the chance finding, the serendipity, of artwork is part of the enjoyment.

6.2.4. Emotional Responses

The range of emotional responses to artwork in the study brings gallery viewing and countryside or landscape experience into the same frame of reference. Experience of art is culturally derived, and culture changes landscape and culture is embodied by landscape

'culture and landscape interact in a feedback loop in which culture structures landscape and landscapes inculcate culture.'
(Nassauer 1995)

Therefore these responses are important for understanding the value of art in countryside settings.

Roald (2008) in discussion of the phenomenology of art appreciation describes three modes of experiencing art. These can be summarised as:

1. A direct response to something that is beautiful.
'pleasurable experience leads, or transforms into, other emotions such as calmness and happiness. This pleasure provides a foundation that is unquestionable and, therefore,

fundamental, hinting at powerful and meaning-creating forces; it gives life meaning and motivates one to live in such a way that makes such experiences possible.'

2. An intellectual experience of the work, with the focus on understanding.

3. A bodily emotional response. 'These emotions are significantly related to the very same characteristics embodied in the art works.'

The first of these concurs with the 'Broaden and Build' theory. The case studies responses show that the artworks can engender positive feelings about the place by stopping visitors and giving a wider perspective of the landscape or bringing to their attention an aspect of the environment that would not otherwise be noticed. (An example of this can be seen in Goldsworthy's leaf sculptures, (see Goldsworthy, 1990) which may be thought of as reverse entropy. Entropy is the move towards the lowest energy state, from order to chaos. The arrangement of scattered and dispersed colour into a pattern or a sculpture makes the intensity of the colour visible in a way which is obvious for a casual visitor to the woodland. It focuses the attention). The case studies show a relationship between the artwork; increased enjoyment; increased knowledge; and reflecting on the site and people. In response to what they like about art in countryside common replies included; adds interest, gives a focus, makes memorable.

The health benefits of countryside visiting are an area of interest, (Roe 2008, Lee et al 2009). Lee et al measured reductions in stress levels through forest visiting, and Roe demonstrated the benefits of 'activity in green settings'. In the case studies there is a theme of enhanced appreciation that comes from being in natural settings,

people are describing themselves as 'relaxed', 'at peace', 'calm'. There is a degree of correspondence between how they describe the site and how they feel when they are visiting the site. Duncan referred to the liminal state of mind when looking at artworks, and Cuno asks that art leaves the viewer at a different angle. The attitudes of visitors show that for some viewers the artworks stimulate positive reflective thought and exploratory behaviour which contributes to their enjoyment of place, which indicates that both Duncan's and Cuno's aspirations for art are met for some viewers in these environments. This may be at the subliminal level.

The art differentiates an apparently undifferentiated environment by adding variety and richness of experience. If artworks are considered in the language of affordances, as 'what does this landscape offer me?' it can be argued from the case study results that the presence of art offers an extra stimulus; an opportunity to explore; an opportunity to interpret the place for themselves; artworks mark a place, in Nash's phrase 'activate a neutral space'.

Responses from the questionnaires and focus groups indicate that the art works provide a focus for 'fascination' and especially provide for 'soft fascination' including an aesthetic component which are part of mental restoration. The component that is crucial, and questionable, is that of 'compatibility' with their expectations and inclinations. The perception of the work and environment is immediate, and according to theories of affordance that perception allows the assessment of the meaning and value of the environment.

However the engagement with the work extends beyond the immediate appraisal of the piece, the first level competence,

because of the changing relationship between the viewer, the artwork and the context of the site. The site becomes memorable, as does the artwork as does the journey to view the work, whether or not that was the intention of the visit. The presence of the artwork changes the perception of place for some of these viewers. However for some viewers the values and meanings inherent in the artwork were barriers to further exploration, bringing the cultural background from the gallery into the woodland setting. There are emotional affordances provided by the artwork.

In terms of Kaplan's preferences the responses indicate that the work is seen to add mystery and encourage further exploration of the landscape. This is shown by the relationship between increased enjoyment and finding work by accident. This is important in the uniform environments of the commercial forestry plantations at Galloway and Bennachie, and to an extent also in the semi natural woodland on Arran.

The combination of artwork and countryside experience is where the theories concerning art viewing; phenomenology and levels of art viewing competencies; and those theories concerning responses to being in nature coincide. So there is a convergence of positive emotions from countryside use and art viewing. There is also an overlap between the frame of mind from art viewing and the feelings that come from natural surroundings. The artwork develops an extra dimension to the experience but not for all visitors due to the mismatch in expectations for some.

6.2.5. Artwork and Interpretation

The use of artwork as interpretation, specifically with the intention of carrying particular messages intended by the commissioners,

although increasingly practised, is rarely evaluated. Two of the case studies had an interpretive element in them, Bennachie to convey the productive nature of the forest and Arran to express the idea of a temperate rainforest. One benefit of this is to have an over arching theme to the work and a unifying artist or group of artists. A problem with the sculpture trail approach is that the visitor is presented with a series of unconnected works, usually by different artists.

The question of interpreting the work was an area of considerable discussion within the focus groups. A key part of interpretive practice is the control of the messages and the sequencing of those messages. Giving control of the creative process to an artist is a risk, one that is repeatedly brought up in the case studies. The commissioners of the work regarded it as a higher risk than the artists. There is a desire for explanations and also a distinct reluctance to be told what to think among the respondents. For interpreters this is clearly something of a problem. Tilden identifies provocation as a key element in successful interpretation.

The emotional responses to artwork are immediate, instinctive and then subsequently considered intellectually, in the light of the respondents' cultural background. The provocation required is to provoke curiosity, which the case studies indicate that the artworks achieve. However the messages delivered will not be guaranteed unless they are simplistic and prescriptive, which mitigates against developing curiosity and interest. The use of appropriate text, as in the couplets at Bennachie and in projects such as The Eden Valley Poetry Path allow intellectual access through the language whilst avoiding the gallery feel of the artist statements at Arran.



Photo 12: Eden Valley poetry walk. Poem: Meg Peacocke, Letter cutting: Pip Hall

The question of appropriateness of the work to a site and also to a region can be seen in the different approaches as typified by Dumbreck and the other projects. The artwork in the Galloway project is a straight artist response to the site and an opportunity to create their own, private work in the public forest setting, effectively a similar model to that employed at Grizedale and other sculpture trails, all be it on a smaller scale.

The development of artwork in the Dumfries and Galloway is part of continuous work, in part by Dumfries and Galloway Arts Association, which includes internationally known artists, (Goldsworthy, Jencks), opening artists' studios (Spring Fling Festival) and the recognition that the area is home to a large number of artists. This is indicated in the interview with Matt Baker concerning work at Cairnsmore of Fleet, where he suggests that

the use of sculpture as interpretation is happening because Scottish Natural Heritage staff are already aware of art developments in the area and are therefore receptive to the idea of using sculpture. The same idea is repeated in Arran where, although the National Trust for Scotland is described as conservative, the community is considered to be artistic and open minded by National Trust for Scotland staff. The development of the project was underpinned by the staff interest and the relationship with the artist and the community around and the users of the site. Even so the work was deliberately planned to be on the estate but not in a heavily used area.

Another element in these pieces and at Bennachie is the quality of the making of the artwork. The artists are largely 'traditional' sculptors, demonstrating a high degree of craft and skill in the making of the pieces. The gardeners' group commented on the quality of the work and examined the pieces with a view to see how they were made. One route into understanding or appreciating the artwork is to admire the skill of the maker. This may have been an issue at Dumbreck where the conceptual nature of the artworks means that for some viewers they were not necessarily seen as artwork. In the Kilsyth community without the developmental background to introducing artwork into the landscape a project, which brings highly conceptual artwork, may be considered optimistic in the least. The question of quality of making of the work is an issue when the artwork is placed in a community with a tradition of work in heavy industry and manufacturing where the artwork will therefore be subjected to critical analysis, not as art work, but as a made object.

The extent to which artwork can operate as interpretation in a conventional sense is therefore limited as the messages cannot be controlled without limiting the development of the art to such a degree that the artistic expression is too severely constrained. However a well developed project with careful signposting (such as the text elements at Bennachie) can meet the requirements of both and provoke curiosity about the place, which is the key aim of interpretation. It is at this point that the work develops beyond private practice in a public setting and becomes a truly public work meeting the needs of commissioner, artist and audience.

6.2.6. Wider Relationships of Public Art

Art in countryside settings is nested within a complex layered set of relationships:

- between the artwork itself and the rest of the art world;
- between the artist and the rest of the art world
- between the artwork and its landscape context;
- between the viewer and the artwork;
- between the viewer and the landscape context;
- between the artist and the commissioners;
- between the artist's work and the commissioners' interpretations.

Public art is still largely without critique by the art establishment. There is even less of a critique or discourse concerning work of the scale and location of the case studies. The relationship between the artist and the art world is one that must often be mediated by business considerations.

Tim Pomeroy noted that his work in countryside was outside of his normal gallery practice, Matt Baker commented that this research

was the first discussion that he had had concerning his work in countryside. The artists employed in the Dumbreck project were artists establishing a profile within the art establishment, (see Sherwin 2010). Senie (2003) noted that artists working in public art often had a separate practice for gallery projects.

The relationship between the art work and the viewer is central to this study. Landscape, cultural background and social interaction are inextricably linked in the real world setting of the case studies. These factors are an integral part of the journey.

The case studies show that for some visitors the artwork:

- adds focus;
- engages the intellect;
- stimulates an engagement with the work;
- stimulates an engagement with the place.

Only one of the case studies included an emphasis on process, and community engagement. Yet this is the case study that produced work that is regarded as the least successful, both by the recipients of the work and by at least part of the commissioning group.

The relationship between the artists and the commissioners is a balance of trust and risk. The artists are employed, to deliver a creative response to a particular place or to deliver a particular interpretation of place. The creative nature of the process means that it is a risk for the commissioners. At Dumbreck the network of relationships between commissioner, project manager, arts officer, artists and the public was confused. Each partner in the process had a different vision of the project and a different view of the outcome.

From the case studies it is clear that little evaluation had taken place, and that which had, even the self evaluation, was largely subjective. Although there are evaluation models established it can be argued that these will not be used on the type of project studied in the case studies. The personal project analysis, if used, will bring up the differing values and where the potential areas of conflict might be between artists, commissioners and users. However, given the relative small scale of the projects; the difficulty of data collection and the position of these within the art establishment it is likely that they will remain without evaluation.

7. Conclusions and Recommendations

The research aimed to examine the effect of small scale public art projects in informal countryside settings and investigate the responses of visitors to the artwork, and in doing so establish a methodology for such research. In particular the key areas were the effects of public art in the countryside on visitors' recreational use, their attitudes and perceptions of the landscape, the motives of artists and commissioners for the siting of artwork in countryside settings and looking at measurable benefits in terms of creating and defining memorable landscapes and locations for visitors through using artwork?

From the sample of the case studies the conclusions that can be arrived at are:

1. The audience are generally receptive to artwork in countryside settings. Across the sites there is agreement with the statement 'Art is best left in galleries.', although slightly less so at Dumbreck than at the other sites. Likewise the artworks are considered to be adding to visitors' enjoyment, despite the ambivalence expressed at Dumbreck with similar levels of both agreement and disagreement concerning enjoyment.

2. The artwork can engage interest and arouse curiosity, even for audiences that do not appear to be interested in artwork.

Visitors clearly expressed support for the idea of finding work for themselves and by accident, and in three cases visitors were in agreement that they were interested in explanations of the work. Interestingly there is a correlation between those who express no interest in art yet are seeking an

explanation of the art for the Arran project, (as shown in table 7).

3. Artworks can be focal points for visitors, in undifferentiated landscapes, and enhance the countryside experience.

This is supported by the responses to the reflective questions and from the focus groups. However the responses are not clear cut. The initial percentage responses are varied to 'The artworks have made me think about the site' (attitude 8) and 'The artworks have made me think about people in the site' (attitude 9). Bennachie and Arran, both initiated with an interpretive purpose and using the artwork as part of the site management and communication with visitors have a majority of positive responses to attitude 8, 60% and 58% agreeing strongly or agreeing respectively. At Galloway a slight majority disagree with statement 8 and Dumbreck responses exhibit a range from agree to disagree. In response to attitude 9 only one site, Galloway, is clear with an almost even split between agree and disagree. However this site has very limited survey results and should be treated with caution. Of the remaining sites Bennachie and Arran are very similar with even percentages agreeing and disagreeing and almost half of respondents remaining neutral. Dumbreck has a greater range of responses with 39% either disagreeing or strongly disagreeing, a similar number staying neutral and a fifth agree with the statement.

4. Commissioners of art projects are writing justifications of the projects that cannot be evaluated easily. The planning

documents for Dumbreck, and the interview responses, indicate that evaluation was considered but the aims and objectives were unrealistic without a clear strategy for evaluation. At Arran evaluation was not considered to be part of the project as the costs would have been prohibitive in relation to the overall cost of the project. The experience of data collection on site and the limited number of responses illustrates one of the difficulties in evaluating this type of project. The difficulties of monitoring artwork in countryside settings increase the cost of any evaluation.

5. The development of art projects in unmediated public space is a gradual process and care needs to be taken with employing appropriate artists for projects. Project managers need to balance the requirements of all parts of the project, not just the artists. Although this is public art it is still effectively private practice placed in a public setting. There is risk in this but commissioners need to select artists with care and trust in their ability to produce high quality work.

Arguably the two sites with the most positive responses are Bennachie and Arran where the interpretive element and the use of 'accessible' work and some text elements combine. At Dumbreck the project focus appears to have been uncertain resulting in high profile but inappropriate artists for the site and audience without sufficient groundwork to prepare for the placing of work on site. Galloway is essentially a pure art project which given the remote location is less of a problem.

6. Critical debate and honest assessment of the artwork and projects is required, both by the art 'establishment' and also

by funders and commissioners. Art criticism is necessarily subjective to an extent but projects which do not succeed, either as artworks or in their measurable objectives (recognising that not all are capable of easy measurement) should be identified and discussed.

7. The model for evaluating, questionnaire, focus group and interview as a triangulated strategy requires further development. In particular a greater range of interviews is required and commitment to engage in the evaluation process by artists. The range of projects needs to be expanded to allow the results to be replicated across a variety of work and locations.

The case studies put the small scale placement of art in countryside into the context of different theories concerning art, landscape and people.

The studies support the phenomenology of art viewing and demonstrate that art offers emotional affordances and supports the broaden and build theory.

They also support the idea that artwork can develop place making.

The study is significant in three areas:

- From the countryside management perspective it demonstrates that the use of arts based approaches can be effective. This perspective is one which is not addressed in artwork study or the debate about public art.
- The use of small scale artwork is a neglected area for study, which this work seeks to rectify.

- The timescale of work has proved challenging in terms of the development of methodology and debate. However the changes in the perception and awareness of public art during this time have added an extra dimension to the discussion.

The practice of using artwork in countryside settings provides a valuable experience, generating positive emotions, memorable places and enhances the countryside experience for a visiting public.

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9. Appendix 1

Questionnaires

Questionnaire: Galloway and Bennachie

Visitor Survey

Location: Galloway/Bennachie

Artwork:

Surveyor:

Date:

Time:

Hello, I am carrying out a survey of visitors and their reactions to sculpture in the forest. Would you be prepared to answer a few questions?

1. Group Size

(- enter number of people in each category in each box, estimate age)

Male		Female
<input type="text"/>	60+	<input type="text"/>
<input type="text"/>	25-59	<input type="text"/>
<input type="text"/>	16-24	<input type="text"/>
<input type="text"/>	Under 16	<input type="text"/>

2. Is this your first visit to the site?

Yes	1
No	2

3. Did you know that there was sculpture in the forest?

Yes	1
No	2

If yes

3.1 Did this influence your decision to visit here today?

- | | |
|-----|---|
| Yes | 1 |
| No | 2 |

4. How did you find out about the sculpture in the forest?

Circle one

- | | |
|-----------------------|---|
| Leaflet | 1 |
| Friend/recommendation | 2 |
| Signs | 3 |
| Guide book | 4 |
| Newspaper/radio/TV | 5 |
| Other | 6 |

5. Please indicate your response to the following statements:

5.1 Art is best left in galleries

Circle one

- | | |
|-------------------|---|
| Strongly disagree | 1 |
| Disagree | 2 |
| Neutral | 3 |
| Agree | 4 |
| Strongly agree | 5 |

5.2 I'm not interested in art

Circle one

- | | |
|-------------------|---|
| Strongly disagree | 1 |
| Disagree | 2 |
| Neutral | 3 |
| Agree | 4 |

Strongly agree 5

5.3 This piece has increased my enjoyment of the forest

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

5.4 This is an intrusion in the area

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

5.5 There is too much sculpture here

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

5.6 I would like to see more work here

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	

Agree	4
Strongly agree	5

5.7 This piece has increased my knowledge of the forest

Circle one

Strongly disagree	1
Disagree	2
Neutral	3
Agree	4
Strongly agree	5

5.8 This piece has made me think about the forest

Circle one

Strongly disagree	1
Disagree	2
Neutral	3
Agree	4
Strongly agree	5

5.9 This piece has made me think about myself and people in the forest

Circle one

Strongly disagree	1
Disagree	2
Neutral	3
Agree	4
Strongly agree	5

5.10 I would like an explanation of the piece

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

5.11 I like to find artwork in the forest by accident

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

6. Have you visited other forest sites with sculpture in them?

Yes	1	
No		2

7. If yes which ones?

Grizedale Forest	1	
Kielder Forest		2
Forest of Dean	3	
Other		4

Please specify

8. What do you like about art in the forest?

9. What do you dislike about art in the forest?

**10. Have you visited an art gallery/
 art exhibition in the last 6 months**

- Yes

1
- No

2

If yes, please specify

11. What best represents your occupation

Senior management	1
Managerial	2
Skilled	3
Semi skilled	4
Unskilled	5

12. Please indicate your highest education level

'O' level/Standard grade	1
A level/Highers	2
HND	3
Degree	4
Postgraduate	5
Other	6

Thank you for your time.

Observation Exercise: Galloway and Bennachie
1. Observation sheet

Comparative Study: Artwork in Galloway Forest and Bennachie Forest

Visitor Observation Covering Sheet

Location: Galloway/Bennachie

Artwork observed:

1. Date: **2. Day: M T W T F S S**

3. Time:
From:
To:

4. Surveyor:

5. Weather:

Dry	1	2	3	Wet
Hot	1	2	3	Cold
Sunny	1	2	3	Overcast
Calm	1	2	3	Windy

6. Number of groups passing but not stopping:

1	2	3	4	5	6	7	8	9	0
1	2	3	4	5	6	7	8	9	0
1	2	3	4	5	6	7	8	9	0
1	2	3	4	5	6	7	8	9	0
1	2	3	4	5	6	7	8	9	0

7. Number of completed observation sheets

Observation Sheet

1. Group size & composition

Male	Age	Female
	60+	
	25-59	
	16-24	
	under 16	

2. Visible disability

Visual impairment	1	
Ambulant disabled		2
Non ambulant	3	
Other		4

3. Time spent at artwork:

Start:
Finish
Total:

4. Observed behaviour

Walked around	1	
Touched	2	
Viewed from distance	3	
Viewed from different angles		4

Photographed/filmed	5
Looked through (if appropriate)	6
Discussed (apparently)	7

4. Other observations:

Questionnaire

Dumbreck Marsh Arts Project

Visitor Survey

Location:

Surveyor:

Date:

Time:

Hello, I am carrying out a survey of visitors and their reactions to artwork at Dumbreck. Would you be prepared to answer a few questions?

1. Group Size

(- enter number of people in each category in each box, estimate age)

Male		Female
<div></div>	60+	<div></div>
<div></div>	25-59	<div></div>
<div></div>	16-24	<div></div>
<div></div>	Under 16	<div></div>

2. Is this your first visit to the site?

Yes	1
No	2

3. How often do you visit the Marsh?

Every day	1
At least once/week	2
At least once/month	3
Less than once/month	4

4. Did you know that Dumbreck is a nature reserve?

Yes	1
No	2

5. What was the marsh before it was a nature reserve?

Farmland	1	
Wasteland		2
Industrial land	3	
Don't know		4

6. Did you know that there was Dumbreck Marsh Arts Project?

Yes	1	
No		2

If yes

6.1 How did you find out about DMAP?

Circle one

Leaflet	1	
Friend/recommendation		2
Involved in project		3
Newspaper/radio/TV		4
Poster/Billboard	5	
Other		6

7. Please indicate your response to the following statements:

7.1 Art is best left in galleries

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.2 I'm not interested in art

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.3 The artworks have increased my enjoyment of the marsh

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.4 The artworks are intrusion in the area

Circle one

Strongly disagree	1	
-------------------	---	--

Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.5 There is too much sculpture here

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.6 I would like to see more work here

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.7 This piece has increased my knowledge of the marsh

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.8 This piece has made me think about the marsh

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.9 This piece has made me think about myself and people in the marsh

Circle one

Strongly disagree	1	
Disagree		2
Neutral	3	
Agree		4
Strongly agree	5	

7.10 I would like an explanation of the artworks

Circle one

Strongly disagree	1
Disagree	2
Neutral	3
Agree	4
Strongly agree	5

7.11 I like to find artwork in the countryside by accident

Circle one

Strongly disagree	1
Disagree	2
Neutral	3
Agree	4
Strongly agree	5

8. Have you visited other countryside sites with sculpture in them?

Yes	1
No	2

8.1 If yes which ones?

Grizedale Forest	1
Kielder Forest	2
Forest of Dean	3
Other	4

Please specify

9. What do you like about art in the countryside?

10. What do you dislike about art in the countryside?

11. Have you visited an art gallery/art exhibition in the last 6 months

- Yes1
- No2

If yes please specify

12. What three words would you use to describe the marsh?

1.
2.
3.

13. What three words describe how you feel when visiting the marsh?

1.
2.
3.

14. What best represents your occupation

- Senior management1
- Managerial2
- Skilled3
- Semi skilled4
- Unskilled5

15. Please indicate your highest education level

'O' level/Standard grade	1
A level/Highers	2
HND	3
Degree	4
Postgraduate	5
Other	6

Thank you for your time

Arran Questionnaire

Arran NTS

Visitor Survey

Location:

Surveyor:

Date:

Time:

Hello, I am carrying out a survey of visitors and their reactions to artwork in the woodland. Would you be prepared to answer a few questions?

7. Group Size

(- enter number of people in each category in each box, estimate age)

Male		Female
<input type="text"/>	60+	<input type="text"/>
<input type="text"/>	25-59	<input type="text"/>
<input type="text"/>	16-24	<input type="text"/>
<input type="text"/>	Under 16	<input type="text"/>

8. Is this your first visit to the site?

Yes	1
No	2

9. How often do you visit this woodland?

Every day	1
At least once/week	2
At least once/month	3
Less than once/month	4

10.Are you?

Resident on Arran	1
Day visitor	2
On holiday	3
Repeat holiday Visitor	4

11.What do you think the woodland management is for?

Timber production	1
Nature conservation	2
Landscape value	3

Recreation opportunity	4
Don't know	5

5a. What do you think was the main target of the management?

Remove unsafe trees	1
Remove rhododendron	2
Remove valuable timber	3
Remove poor quality timber	4

5b. The management work has improved the woodland

Circle one

Strongly disagree	1
Disagree	2
Neutral	3
Agree	4
Strongly agree	5

Please give reasons for your answer:

12.Did you know that there was an art project here?

Yes	1
No	2

If yes

6.1 How did you find out about it?

Circle one

Leaflet	1
Friend/recommendation	2
Involved in project	3
Newspaper/radio/TV	4
Poster/Billboard	5
Previous visit	6
Other	7

7. Please indicate your response to the following statements:

7.1 Art is best left in galleries

Circle one

Strongly disagree 1
Disagree 2
Neutral 3
Agree 4
Strongly agree 5

7.2 I’m not interested in art

Circle one

Strongly disagree 1
Disagree 2
Neutral 3
Agree 4
Strongly agree 5

7.3 The artworks have increased my enjoyment of the woodland

Circle one

Strongly disagree 1
Disagree 2
Neutral 3
Agree 4
Strongly agree 5

7.4 The artworks are intrusion in the area

Circle one

Strongly disagree 1
Disagree 2
Neutral 3
Agree 4
Strongly agree 5

7.5 There is too much sculpture here

Circle one

Strongly disagree 1
Disagree 2
Neutral 3
Agree 4
Strongly agree 5

7.6 I would like to see more work here

Circle one

Strongly disagree 1
Disagree 2
Neutral 3
Agree 4
Strongly agree 5

7.7 This piece has increased my knowledge of the woodland

Circle one

- Strongly disagree 1
- Disagree 2
- Neutral 3
- Agree 4
- Strongly agree 5

7.8 This piece has made me think about the woodland

Circle one

- Strongly disagree 1
- Disagree 2
- Neutral 3
- Agree 4
- Strongly agree 5

7.9 This piece has made me think about myself and people in the woodland

Circle one

- Strongly disagree 1
- Disagree 2
- Neutral 3
- Agree 4
- Strongly agree 5

7.10 I would like an explanation of the artworks

Circle one

- Strongly disagree 1
- Disagree 2
- Neutral 3
- Agree 4
- Strongly agree 5

7.11 I like to find artwork in the countryside by accident

Circle one

- Strongly disagree 1
- Disagree 2
- Neutral 3
- Agree 4
- Strongly agree 5

8. Have you visited other countryside sites with sculpture in them?

- Yes 1

No

2

8.1 If yes which ones?

- Grizedale Forest 1
- Kielder Forest 2
- Forest of Dean 3
- Other 4

Please specify

9. What do you like about art in the countryside?

10. What do you dislike about art in the countryside?

11. Have you visited an art gallery/art exhibition in the last 6 months

- Yes 1
- No 2

If yes please specify

12. What three words would you use to describe the woodland?

- 1.
- 2.
- 3.

13. What three words describe how you feel when visiting the woodland?

- 1.
- 2.
- 3.

14. What best represents your occupation

Senior management	1
Managerial	2
Skilled	3
Semi skilled	4
Unskilled	5

15. Please indicate your highest education level

'O' level/Standard grade	1
A level/Highers	2
HND	3
Degree	4
Postgraduate	5
Other	6

Thank you for your time

Appendix 2

Personal Projects Analysis Questionnaire.

Name:

5 = high, 1 = low, 0 = irrelevant

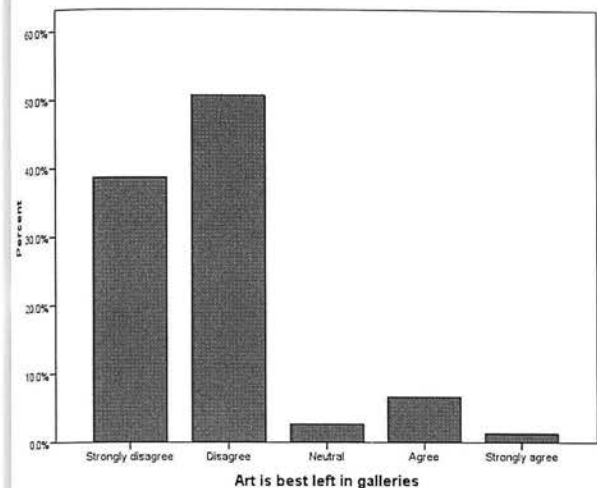
	5	4	3	2	1	0
1. Importance – how important is the project to you at the present time?						
2. Enjoyment – how much do you enjoy working on it?						
3. Difficulty – how difficult do you find it to carry out the project?						
4. Visibility – how aware are the relevant people who are close to you and your work that you are engaged in this project?						
5. Control – how much do you feel that you are in control of the project?						
6. Initiation – how much do you feel responsible for having initiated the project?						
7. Stress – how stressful is it for you to carry out the project?						
8. Time adequacy – how much do you feel that the amount of time you spend working on it is adequate?						
9. Outcome – how successful do you anticipate the outcome of the project to be?						
10. Self identity – how typical of you is this project?						
11. Other’s view – how important is the project seen to be by relevant people who are close to you and your work?						
12. Value congruency – to what extent is it consistent with the values which guide your life?						
13. Progress – how successful have you been with the project so far?						
14. Risk – to what extent does the project involve risk for you?						
15. Absorption – to what extent have you become engrossed or deeply involved in the project?						
16. Competence – to what extent do you feel competent to carry out this project?						
17. Autonomy – how much do you feel that you are acting autonomously in carrying out this project?						

Appendix 3

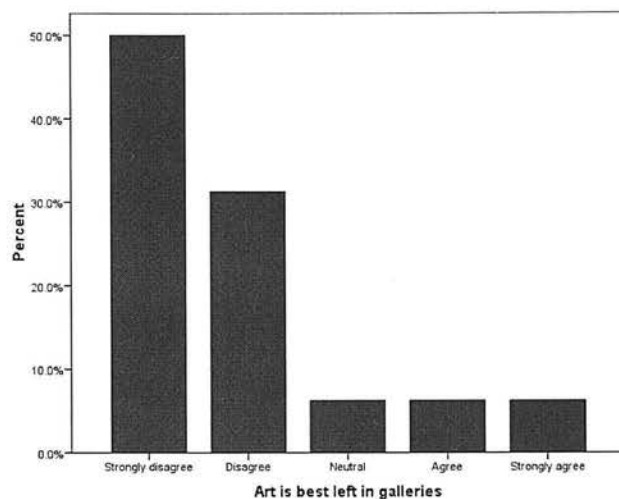
Attitude statements

Art is best left in galleries

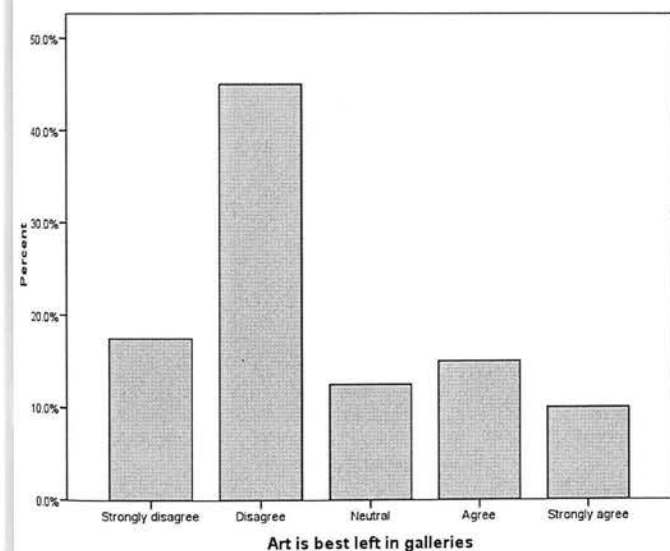
Bennachie



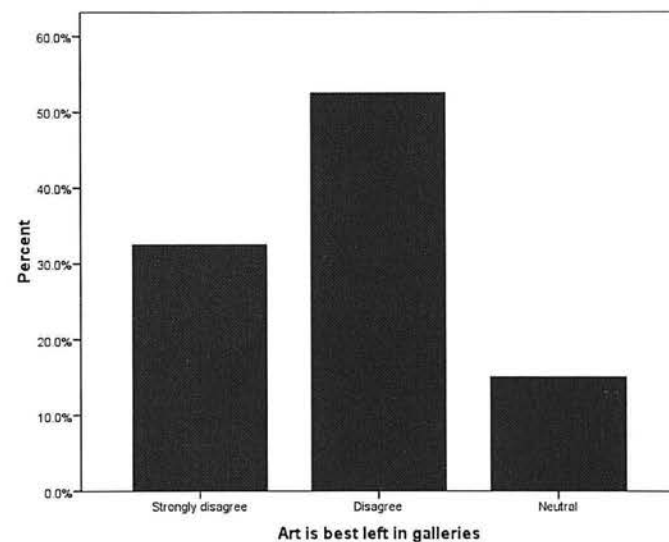
Galloway



Dumbreck



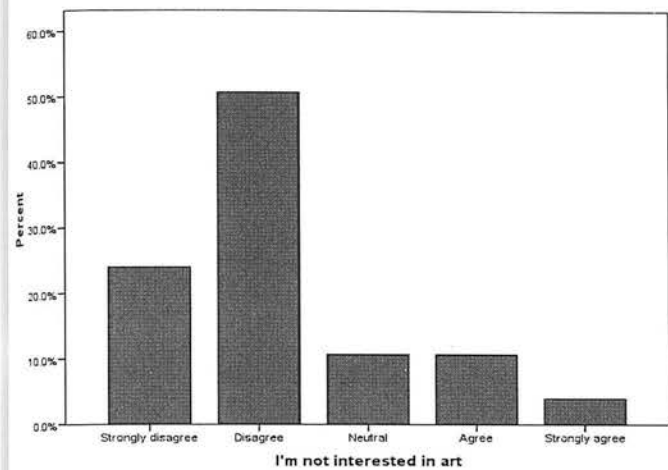
Arran



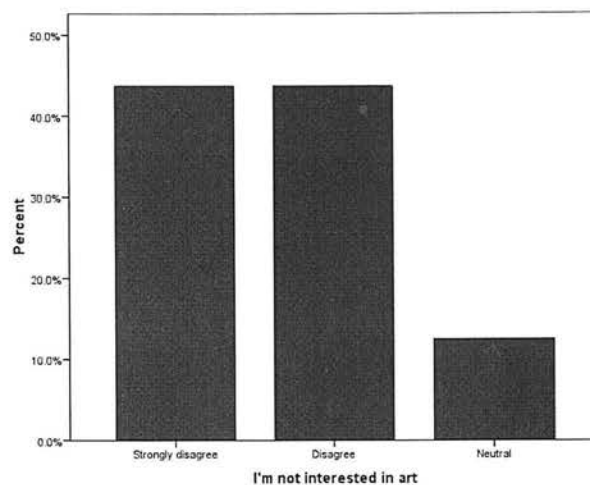
Attitude statements

2. I'm not interested in art

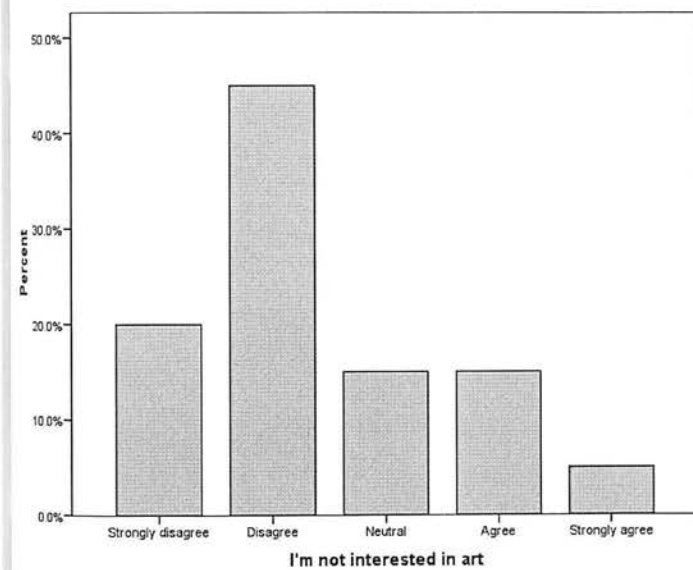
Pennachie



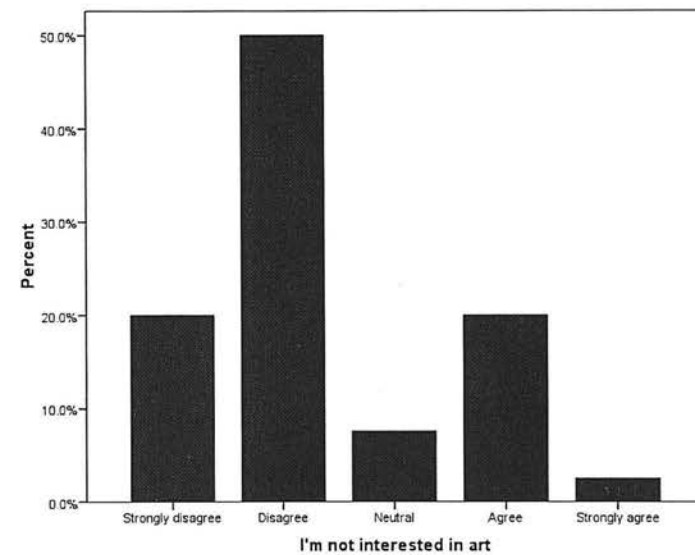
Galloway



Dumbreck



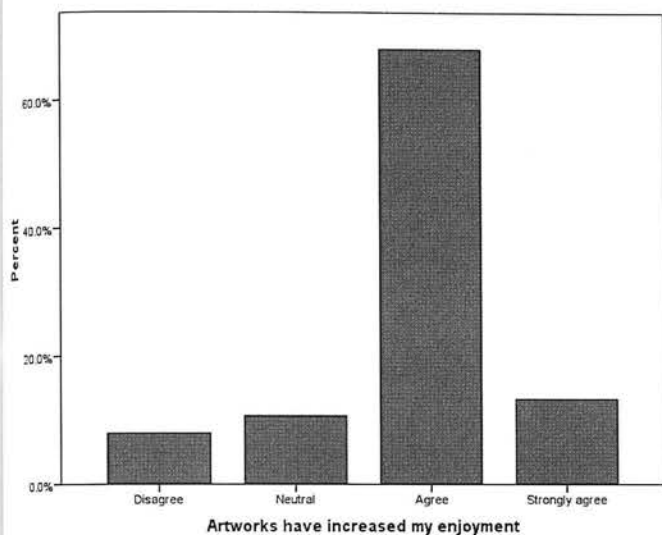
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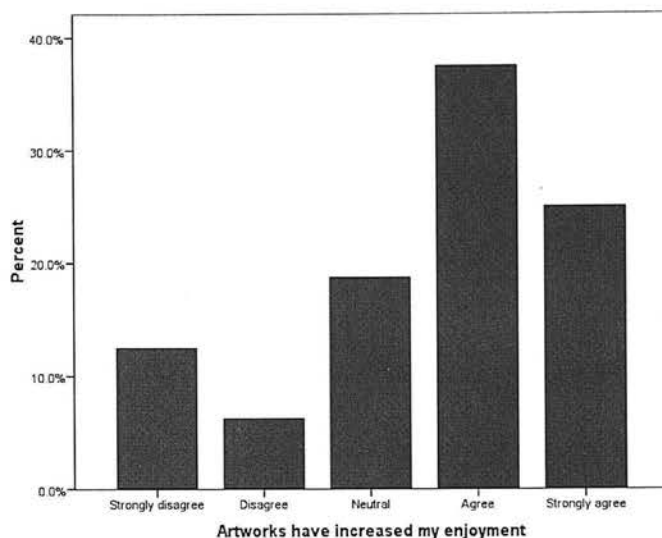
Attitude statements

Artworks have increased my enjoyment

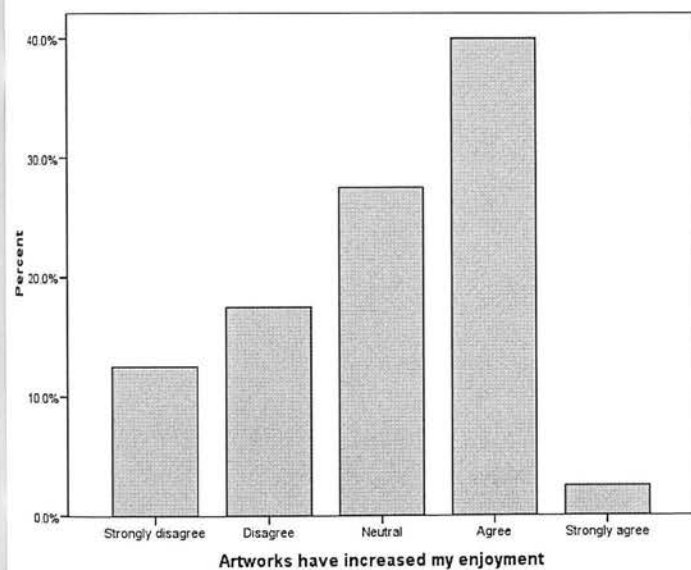
Bennachie



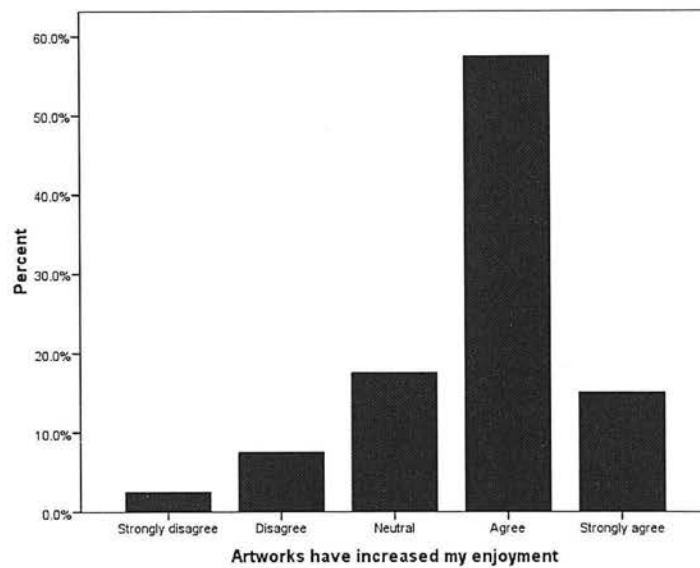
Galloway



Dumbreck

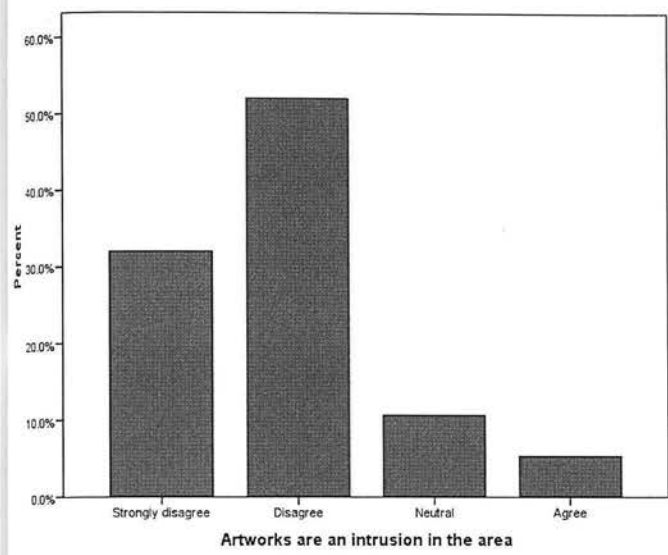


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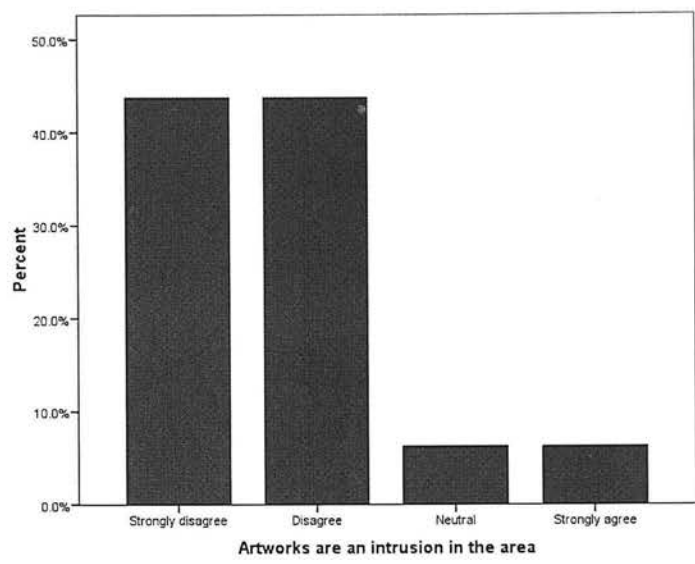


Attitude statements
 Artworks are an intrusion

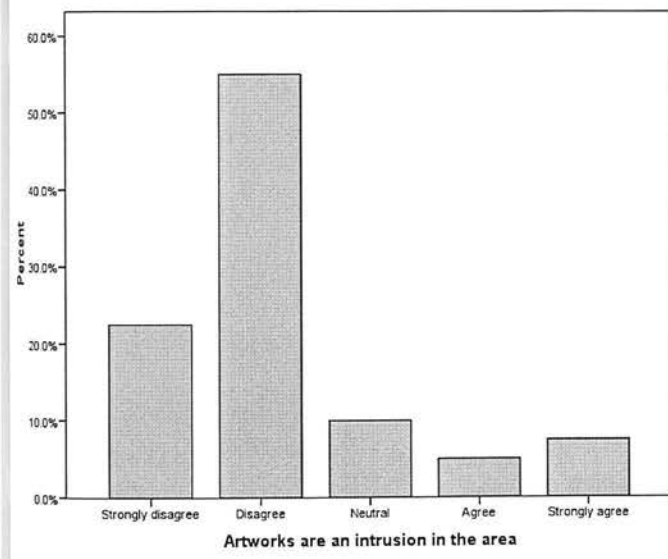
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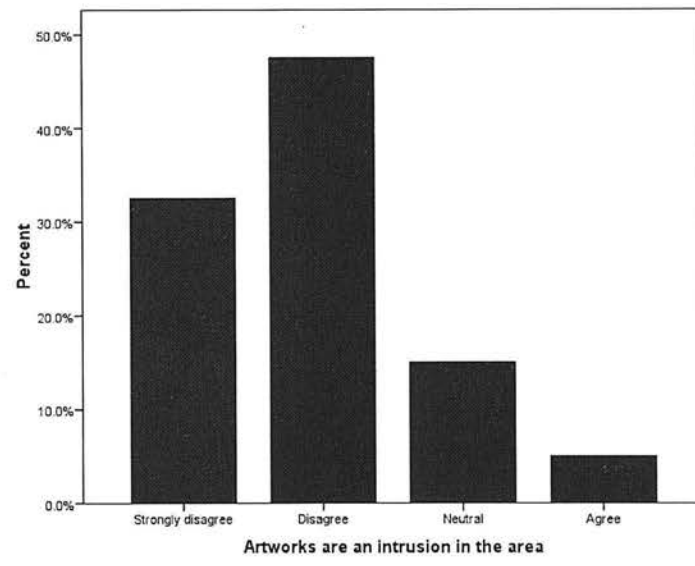
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Dumbreck



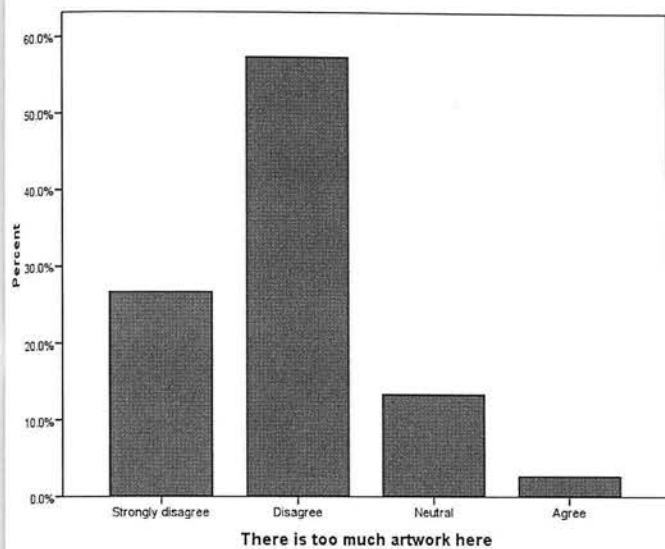
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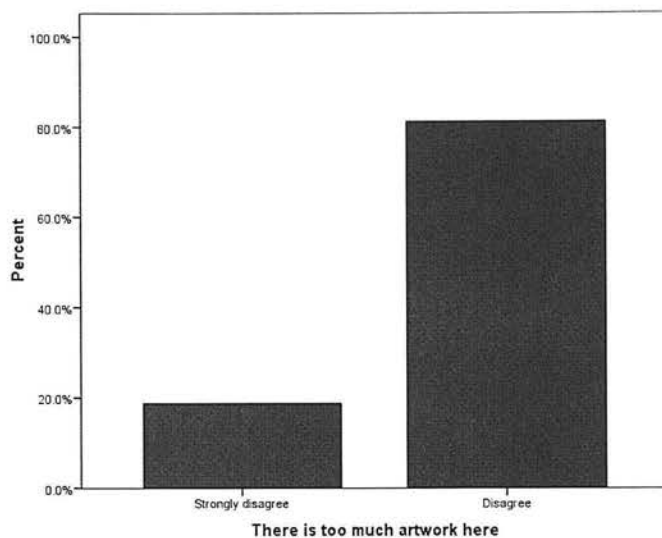
Attitude statements

There is too much artwork here

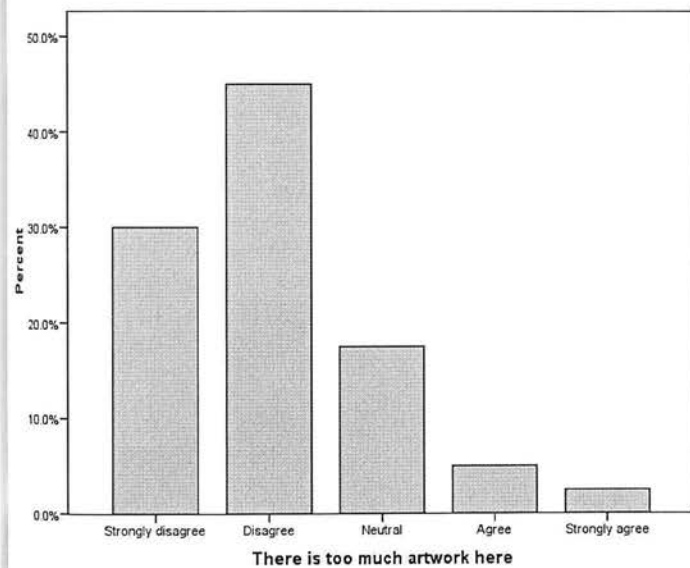
Pennachie



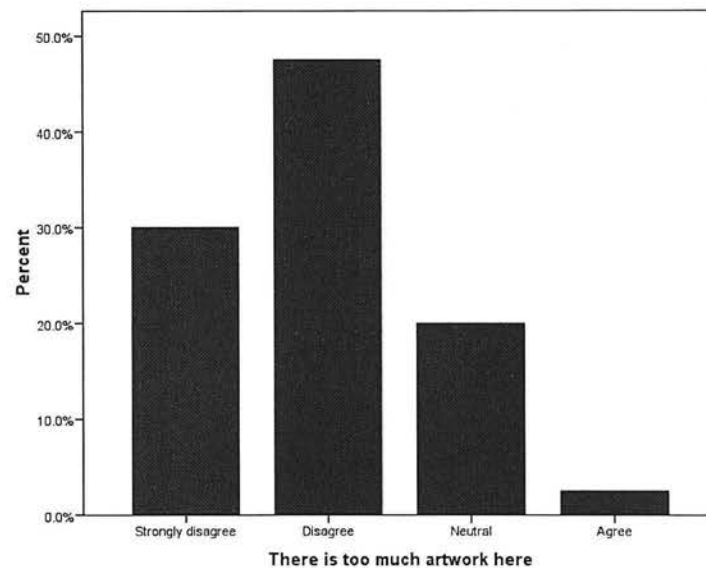
Galloway



Dumbreck



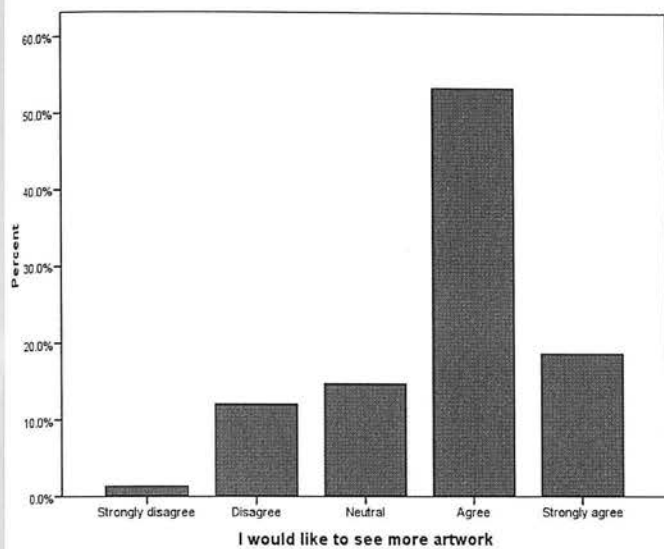
Arran



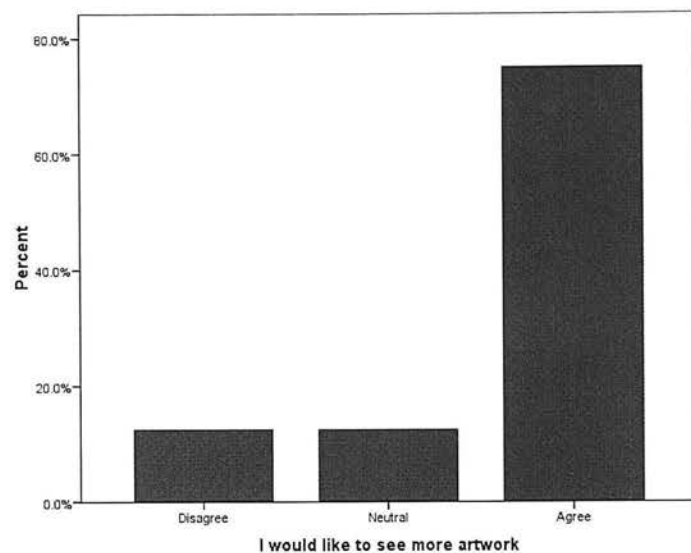
Attitude statements

I would like to see more artwork here

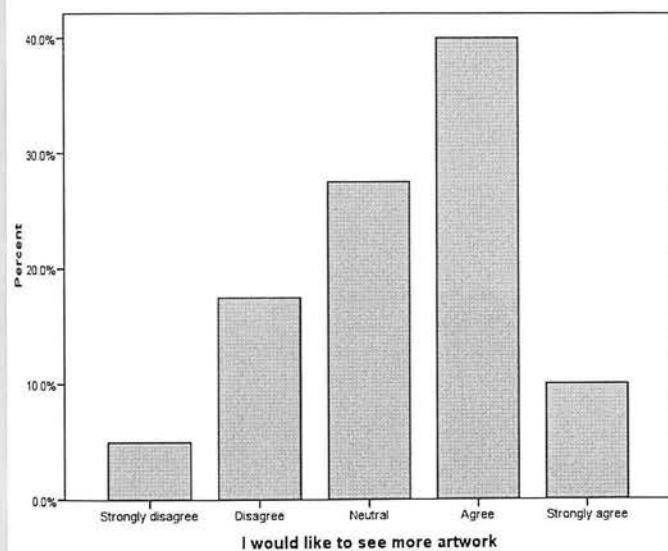
Pennachie



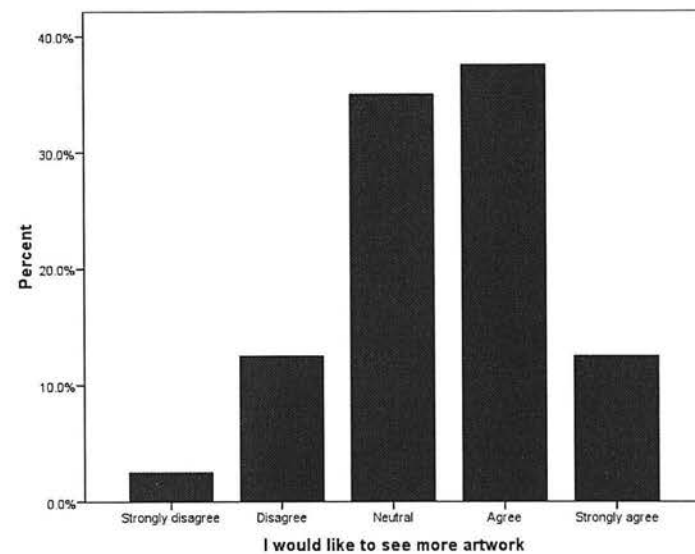
Galloway



Dumbreck



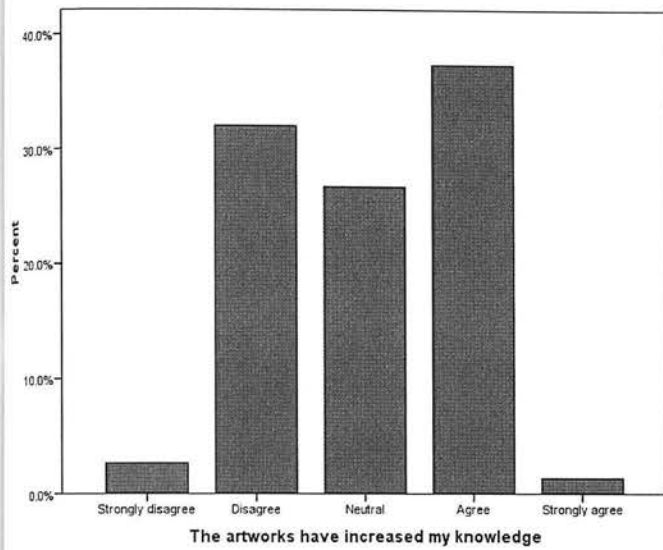
Arran



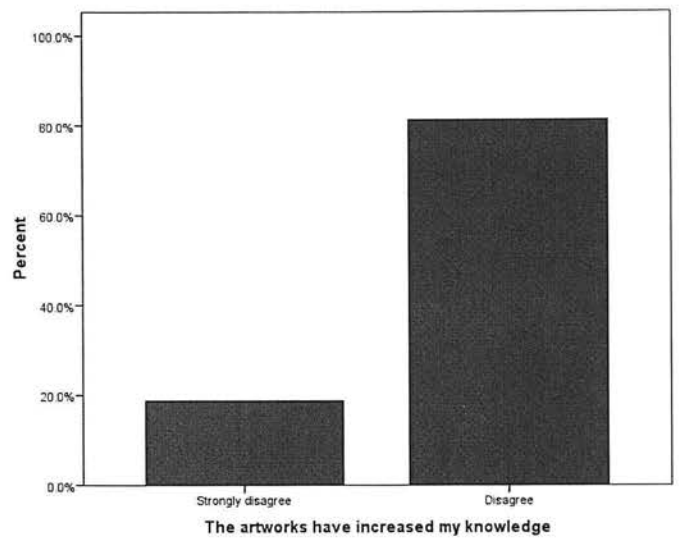
Attitude statements

The artworks have increased my knowledge

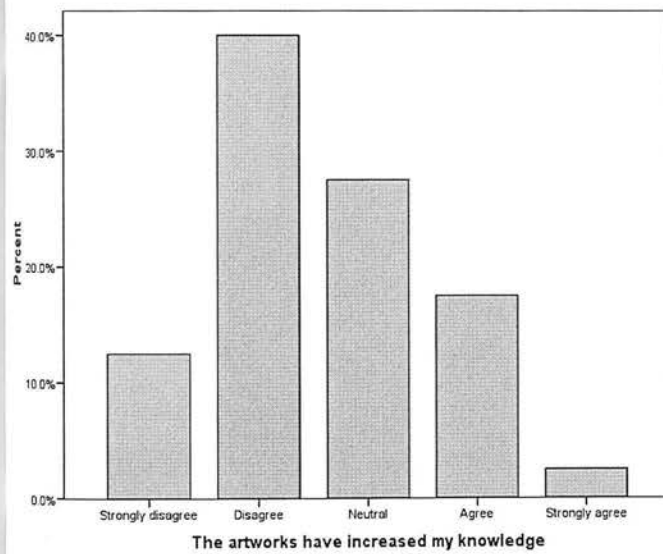
Pennachie



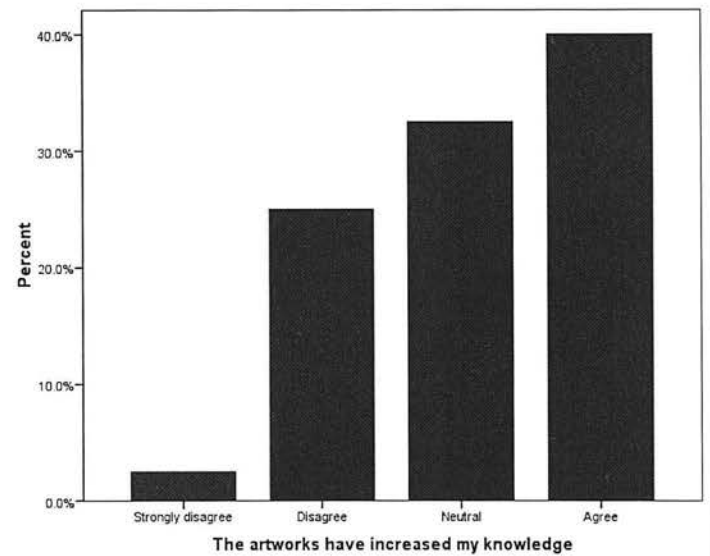
Galloway



Dumbreck



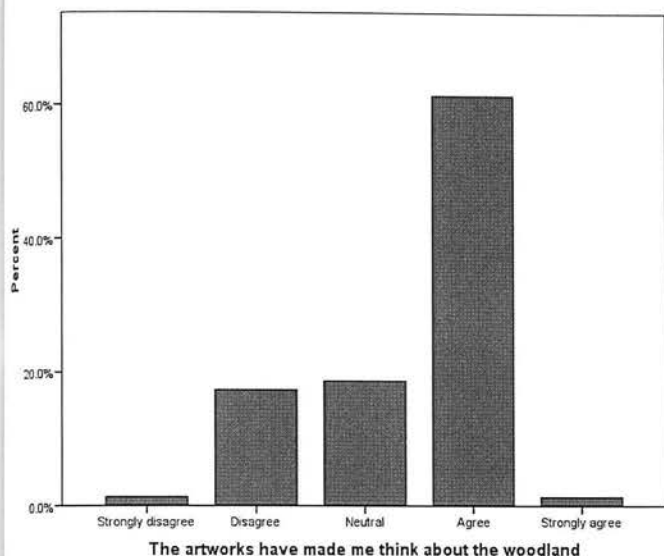
Arran



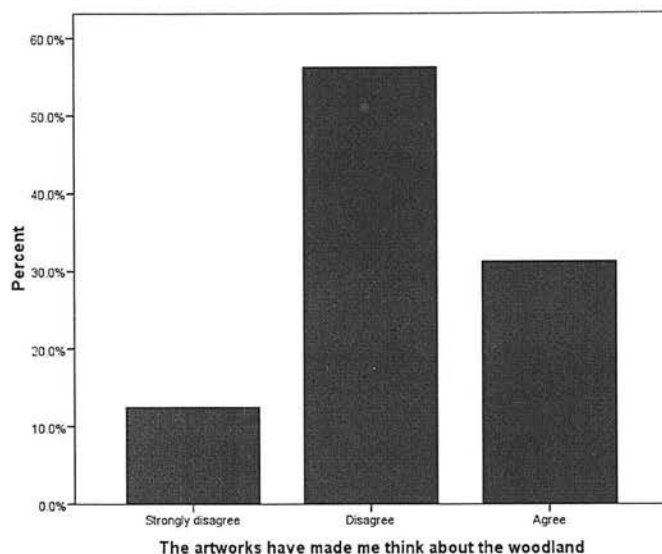
Attitude statements

3. The artworks have made me think about the site (woodland/marsh)

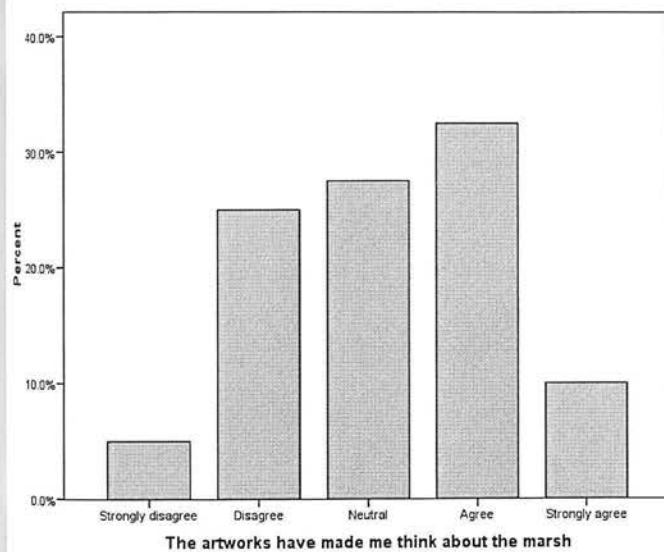
Bennachie



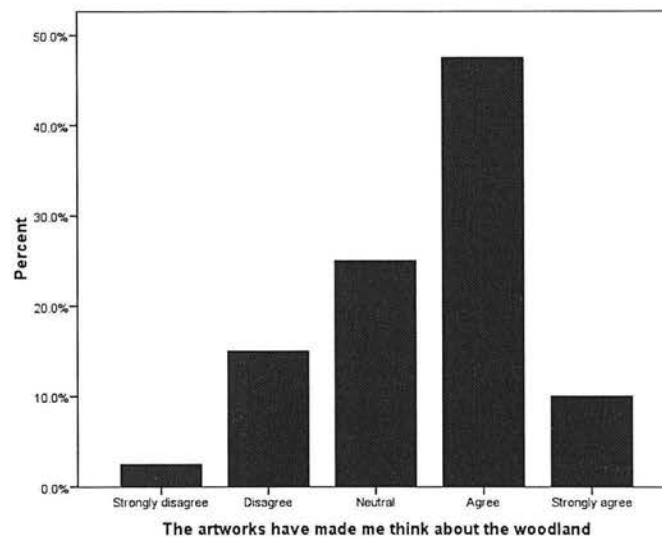
Galloway



Dumbreck



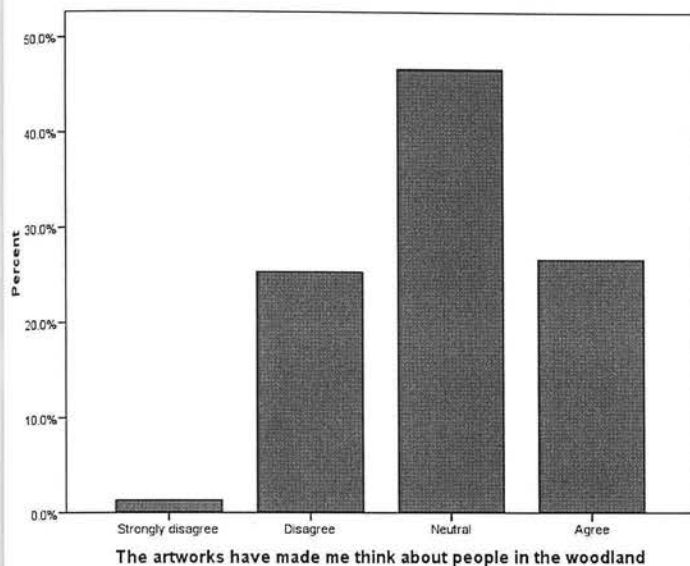
Arran



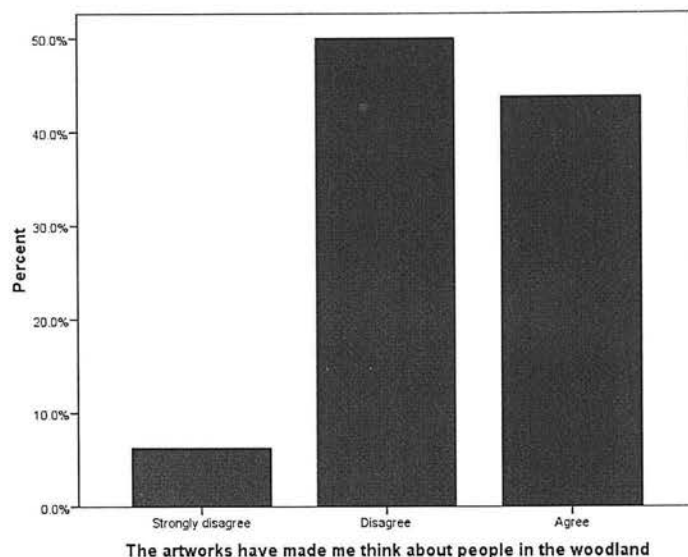
Attitude statements

1. The artworks have made me think about people and the site (woodland/marsh)

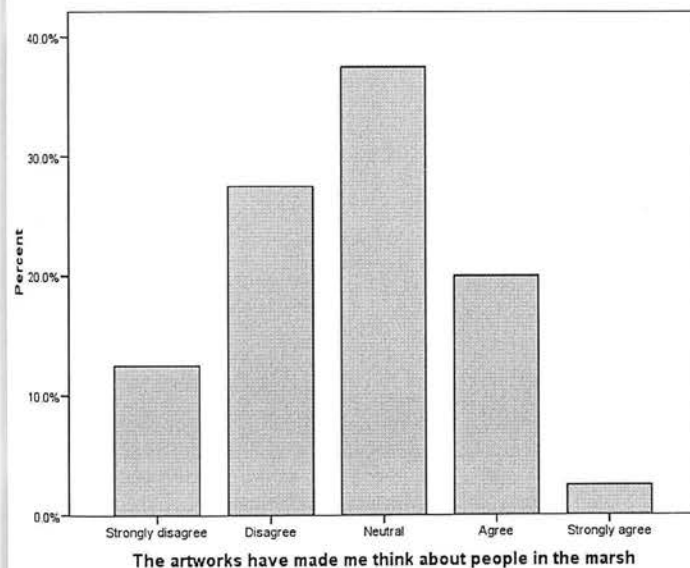
Bennachie



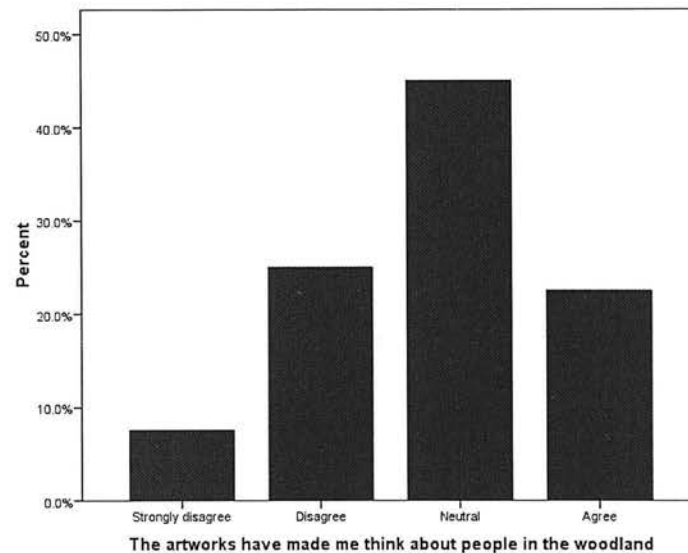
Galloway



Dumbreck



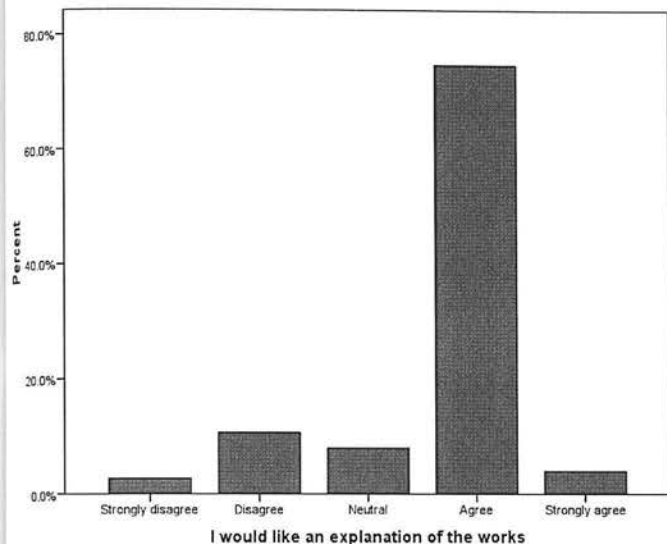
Arran



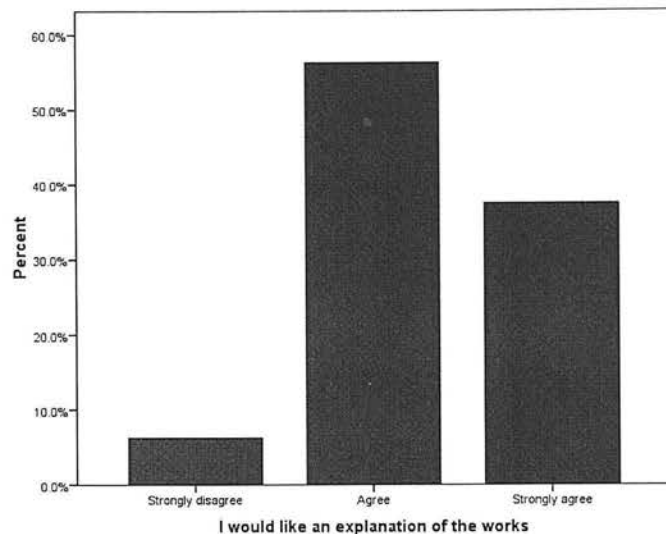
Attitude statements

0. I would like an explanation of the works

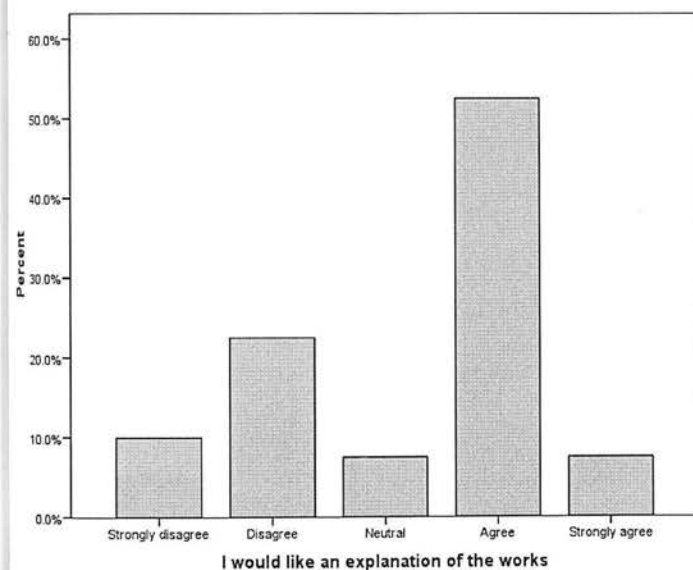
Bennachie



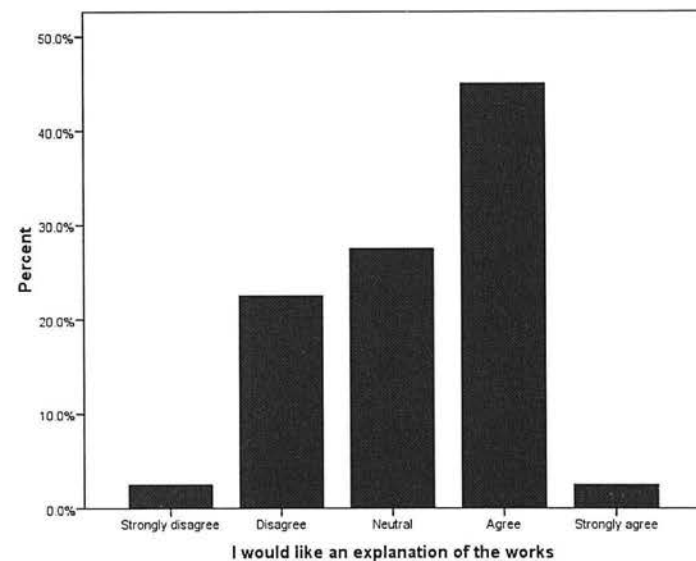
Galloway



Dumbreck



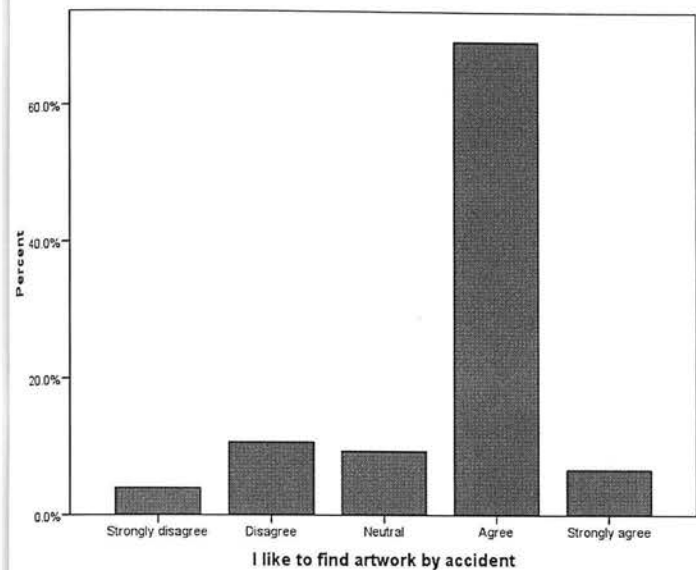
Arran



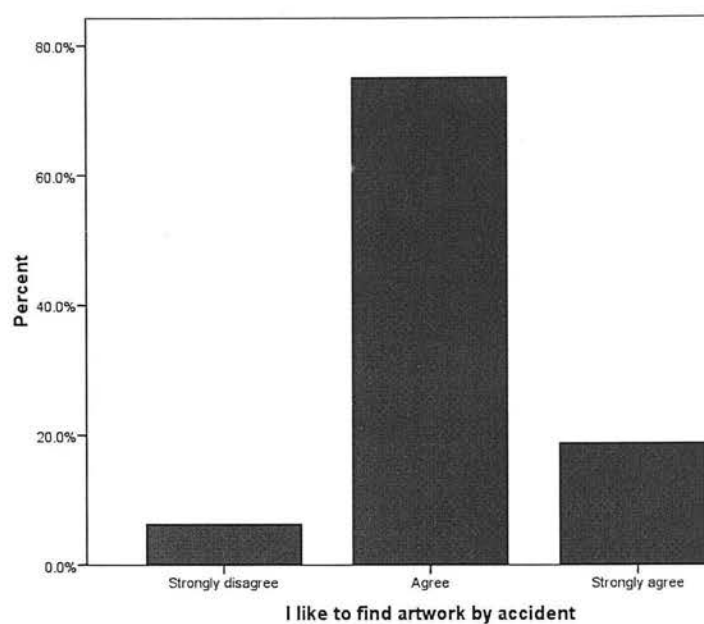
Attitude statements

1. I like to find artwork by accident

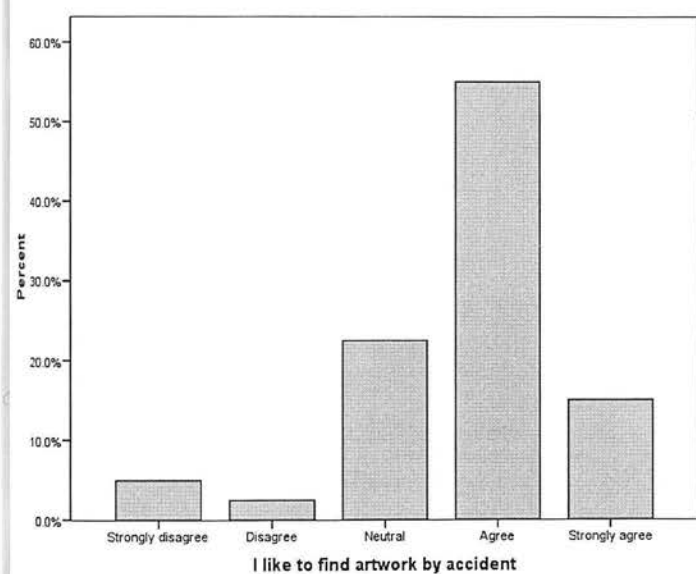
Annachie



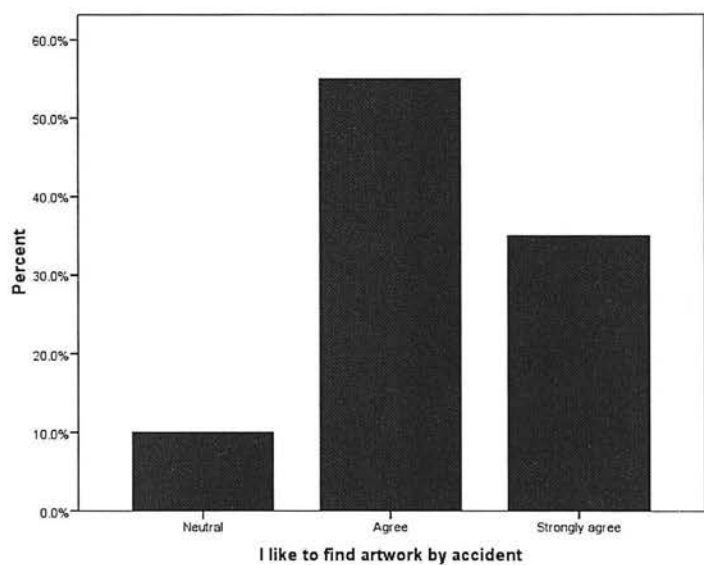
Galloway



Dumbreck

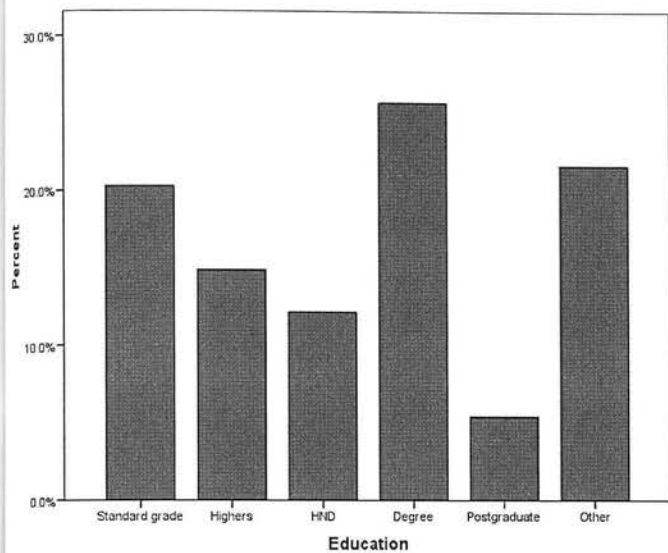


Arran

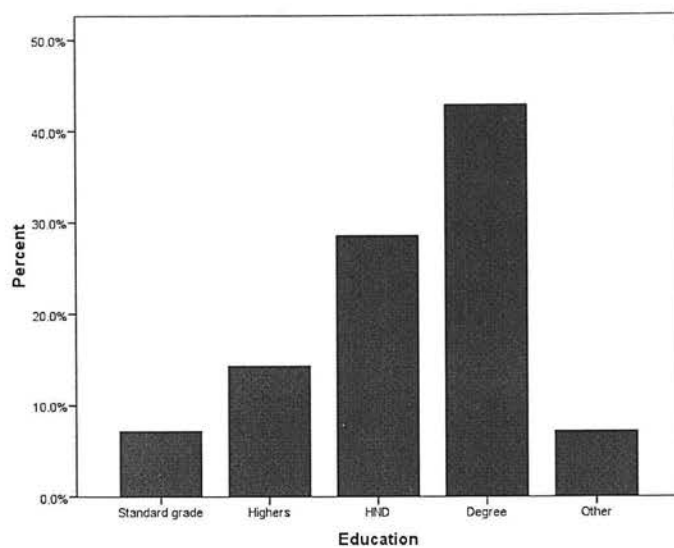


Questionnaire Responses Education

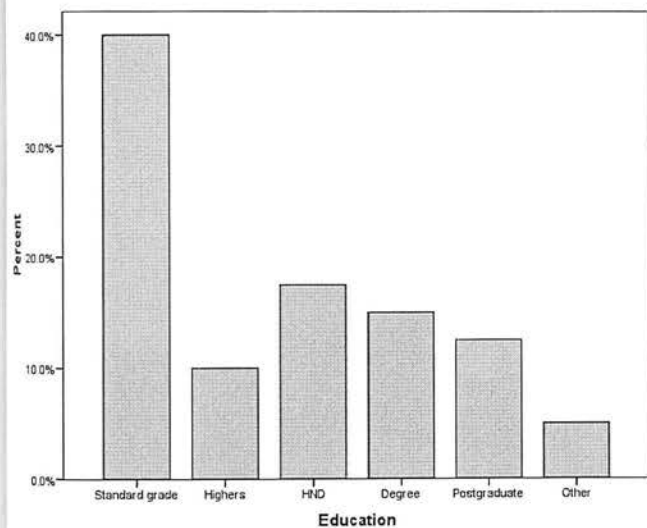
Gennachie



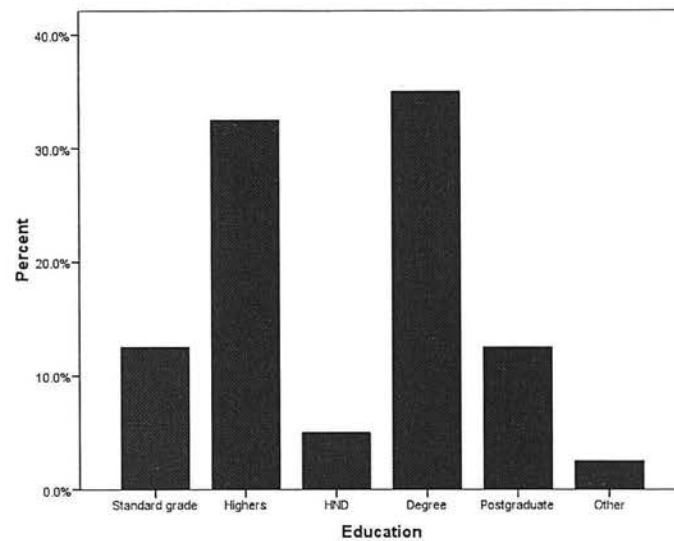
Galloway



Dumbreck



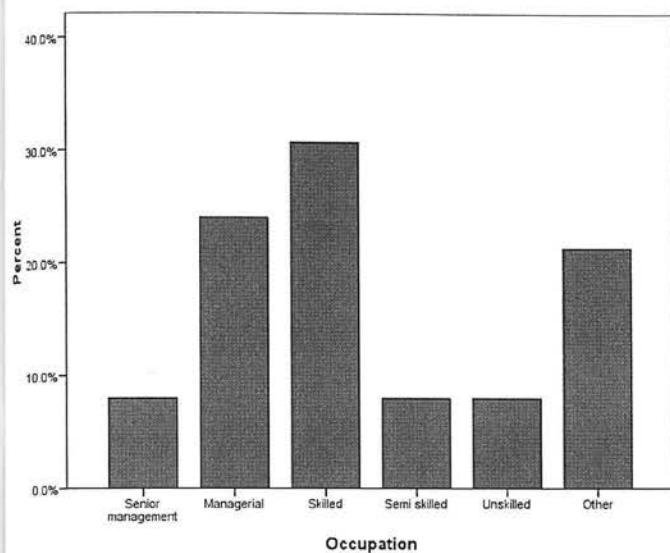
Arran



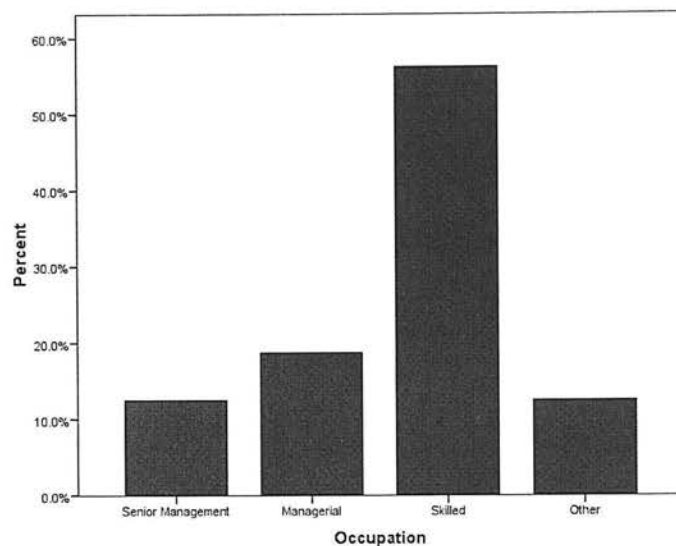
Questionnaire Responses

Occupation

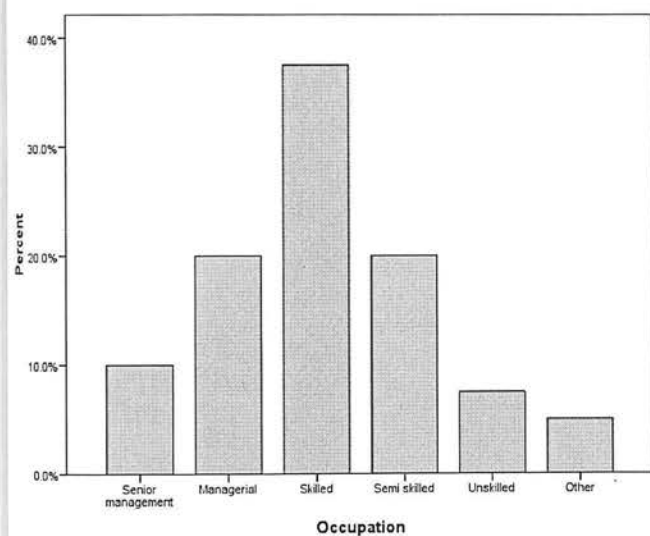
Bennachie



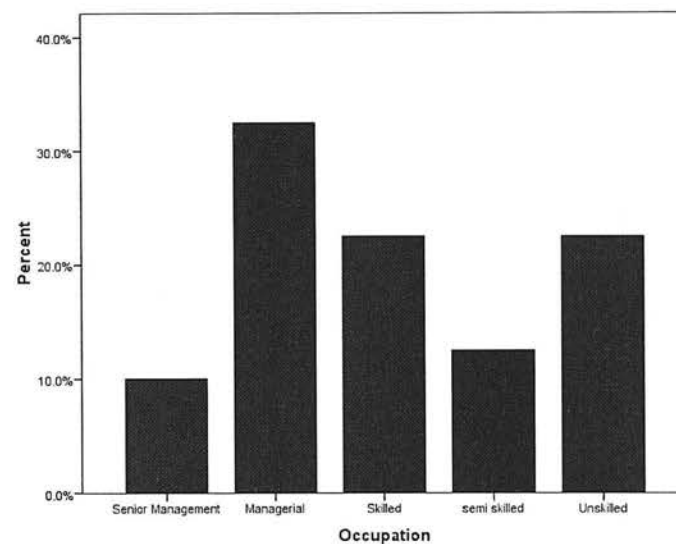
Galloway



Dumbreck



Arran



Appendix 4: Correlation tables

1. Art is best left in galleries			
Bennachie	Galloway	Dumbreck	Arran
I'm not interested in art*	<i>Artworks have increased my enjoyment*</i> -ve correlation	I'm not interested in art**	<i>Artworks have increased my enjoyment*</i> -ve correlation
Artworks are an intrusion in the area**	<i>I like to find artwork by accident*</i> -ve correlation		Artworks are an intrusion in the area**
There is too much artwork here**			There is too much artwork here**
<i>I would like to see more artwork here**</i> -ve correlation			I would like an explanation of the works*

* p<0.05 ** p<0.01

2. I'm not interested in art			
Bennachie	Galloway	Dumbreck	Arran
Art is best left in galleries*		Art is best left in galleries**	I would like an explanation of the works*
Artworks are an intrusion in the area**		<i>I like to find artwork by accident*</i> -ve correlation	
There is too much artwork here**			
<i>I would like to see more artwork*</i> -ve correlation			
<i>The artworks have made me think about people in the site*</i> -ve correlation			

* p<0.05 ** p<0.01

3. Artworks have increased my enjoyment			
Bennachie	Galloway	Dumbreck	Arran
<i>Artworks are an intrusion in the area*</i> -ve correlation	<i>Art is best left in galleries*</i> -ve correlation	<i>Artworks are an intrusion in the area**</i> -ve correlation	<i>Art is best left in galleries*</i> -ve correlation
<i>There is too much artwork here*</i> -ve correlation	<i>Artworks are an intrusion in the area**</i> -ve correlation	<i>There is too much artwork here*</i> -ve correlation	<i>Artworks are an intrusion in the area*</i> -ve correlation
I would like to see more artwork**	The artworks have increased my knowledge*	The artworks have increased my knowledge*	The artworks have made me think about the site**
The artworks have increased my knowledge**		The artworks have made me think about the site*	
The artworks have made me think about the site*		The artworks have made me think about people in the site*	
The artworks have made me think about people in the site*		I would like an explanation of the works**	
		I like to find artwork by accident**	

* $p < 0.05$ ** $p < 0.01$

4. Artworks are an intrusion			
Bennachie	Galloway	Dumbreck	Arran
Art is best left in galleries**	<i>Artworks have increased my enjoyment**</i> -ve correlation	There is too much artwork here**	Art is best left in galleries**
I'm not interested in art**	<i>The artworks have increased my knowledge*</i> -ve correlation	<i>I would like to see more artwork**</i> -ve correlation	<i>Artworks have increased my enjoyment*</i> -ve correlation
<i>Artworks have increased my enjoyment*</i> -ve correlation		<i>The artworks have increased my knowledge**</i> -ve correlation	There is too much artwork here**
There is too much artwork here**		<i>I like to find artwork by accident*</i> -ve correlation	
<i>I would like to see more artwork**</i> -ve correlation			

* $p < 0.05$ ** $p < 0.01$

5. There is too much artwork here			
Bennachie	Galloway	Dumbreck	Arran
Art is best left in galleries**		<i>Artworks have increased my enjoyment*</i> -ve correlation	Art is best left in galleries**
I'm not interested in art**		Artworks are an intrusion in the area**	Artworks are an intrusion in the area**
Artworks are an intrusion in the area*		<i>I would like to see more artwork**</i> -ve correlation	<i>I would like to see more artwork**</i> -ve correlation
		<i>The artworks have made me think about people in the site*</i> -ve correlation	
<i>Artworks have increased my Enjoyment**</i> -ve correlation		<i>I would like an explanation of the works*</i> -ve correlation	
<i>I would like to see more artwork**</i> -ve correlation		<i>I like to find artwork by accident*</i> -ve correlation	

* p<0.05 ** p<0.01

6. I would like to see more artwork here			
Bennachie	Galloway	Dumbreck	Arran
<i>Art is best left in galleries**</i> -ve correlation		<i>Artworks are an intrusion in the area**</i> -ve correlation	<i>There is too much artwork here**</i> -ve correlation
<i>I'm not interested in art*</i> -ve correlation		<i>There is too much artwork here**</i> -ve correlation	
Artworks have increased my enjoyment**		I would like an explanation of the works**	
<i>Artworks are an intrusion in the area**</i> -ve correlation		I like to find artwork by accident**	
<i>There is too much artwork here**</i> -ve correlation			
The artworks have increased my knowledge*			
The artworks have made me think about people in the site**			

* $p < 0.05$ ** $p < 0.01$

7. The artworks have increased my knowledge			
Bennachie	Galloway	Dumbreck	Arran
I would like to see more artwork here**	Artworks have increased my enjoyment*	Artworks have increased my enjoyment*	The artworks have made me think about the site**
Artworks have increased my enjoyment*	<i>Artworks are an intrusion in the area*</i> -ve correlation	<i>Artworks are an intrusion in the area*</i> -ve correlation	The artworks have made me think about people in the site*
The artworks have made me think about people in the site**	The artworks have made me think about the site*	The artworks have made me think about the site**	I like to find artwork by accident*
	<i>I like to find artwork by accident*</i> -ve correlation	The artworks have made me think about people in the site**	

* p<0.05 ** p<0.01

8. The artworks have made me think about the site			
Bennachie	Galloway	Dumbreck	Arran
Artworks have increased my enjoyment*		Artworks have increased my enjoyment*	Artworks have increased my enjoyment**
The artworks have increased my knowledge**	The artworks have increased my knowledge*	The artworks have increased my knowledge**	The artworks have increased my knowledge**
The artworks have made me think about people in the site*	The artworks have made me think about people and the site**	The artworks have made me think about people in the site**	The artworks have made me think about people in the site*
			I like to find artwork by accident*

* p<0.05 ** p<0.01

9. The artworks have made me think about people and the site			
Bennachie	Galloway	Dumbreck	Arran
<i>I'm not interested in art*</i> -ve correlation	The artworks have made me think about the site**	Artworks have increased my enjoyment*	The artworks have increased my knowledge*
Artworks have increased my enjoyment*		<i>There is too much artwork here*</i> -ve correlation	The artworks have made me think about the site*
I would like to see more artwork**		The artworks have increased my knowledge**	
The artworks have increased my knowledge*		The artworks have made me think about the site**	
The artworks have made me think about the site*		I like to find artwork by accident**	

* $p < 0.05$ ** $p < 0.01$

10. I would like an explanation of the works			
Bennachie	Galloway	Dumbreck	Arran
		Artworks have increased my enjoyment**	Art is best left in galleries*
		<i>There is too much artwork here*</i> -ve correlation	I'm not interested in art*
		I would like to see more artwork**	I like to find artwork by accident*
		I like to find artwork by accident**	

* $p < 0.05$ ** $p < 0.01$

11. I like to find artwork by accident			
Bennachie	Galloway	Dumbreck	Arran
	<i>Art is best left in galleries*</i> -ve correlation	<i>I'm not interested in art*</i> -ve correlation	The artworks have increased my knowledge*
	<i>The artworks have increased my knowledge*</i> -ve correlation	<i>Artworks are an intrusion in the area*</i> -ve correlation	The artworks have made me think about the site*
		Artworks have increased my enjoyment**	I would like an explanation of the works*
		<i>There is too much artwork here**</i> -ve correlation	
		I would like to see more artwork**	
		The artworks have made me think about people in the site**	
		I would like an explanation of the works**	

* $p < 0.05$

** $p < 0.01$

Appendix 5: Correlations

Galloway Correlations									
		Art is best left in galleries	I'm not interested in art	Artworks have increased my enjoyment	Artworks are an intrusion in the area	There is too much artwork here	I would like to see more artwork	The artworks have increased my knowledge	The artworks have made me think about the forest
Art is best left in galleries	Pearson Correlation	1.000							
	Sig. (2-tailed)								
	N	16.000							
I'm not interested in art	Pearson Correlation		1.000						
	Sig. (2-tailed)								
	N		16.000						
Artworks have increased my enjoyment	Pearson Correlation	-.500*		1.000					
	Sig. (2-tailed)	.049							
	N	16		16.000					
Artworks are an intrusion in the area	Pearson Correlation			-.790**	1.000				
	Sig. (2-tailed)			.000					
	N			16	16.000				
There is too much artwork here	Pearson Correlation					1.000			
	Sig. (2-tailed)								
	N					16.000			
I would like to see more artwork	Pearson Correlation						1.000		
	Sig. (2-tailed)								
	N						16.000		
*. Correlation is significant at the 0.05 level (2-tailed).									
**. Correlation is significant at the 0.01 level (2-tailed).									

Galloway Correlations									
		Art is best left in galleries	I'm not interested in art	Artworks have increased my enjoyment	Artworks are an intrusion in the area	There is too much artwork here	I would like to see more artwork	The artworks have increased my knowledge	The artworks have made me think about the forest
The artworks have increased my knowledge	Pearson Correlation			.590*	-.563*			1.000	
	Sig. (2-tailed)			.016	.023				
	N			16	16			16.000	
The artworks have made me think about the forest	Pearson Correlation							.528*	1.000
	Sig. (2-tailed)							.035	
	N							16	16.000
The artworks have made me think about people in the forest	Pearson Correlation								.686**
	Sig. (2-tailed)								.003
	N								16
I would like an explanation of the works	Pearson Correlation								
	Sig. (2-tailed)								
	N								
I like to find artwork by accident	Pearson Correlation	-.557*						-.555*	
	Sig. (2-tailed)	.025						.026	
	N	16						16	
Art gallery visiting	Pearson Correlation						-.539*		
	Sig. (2-tailed)						.031		
	N						16		
Occupation	Pearson Correlation			.678**	-.605*	-.618*			
	Sig. (2-tailed)			.004	.013	.011			
	N			16	16	16			
Education	Pearson Correlation				-.569*				
	Sig. (2-tailed)				.034				
	N				14				
*. Correlation is significant at the 0.05 level (2-tailed).									
**. Correlation is significant at the 0.01 level (2-tailed).									

Bennachie Correlations										
		Art is best left in galleries	I'm not interested in art	Artworks have increased my enjoyment	Artworks are an intrusion in the area	There is too much artwork here	I would like to see more artwork	The artworks have increased my knowledge	The artworks have made me think about the marsh	I would like an explanation of the works
Art is best left in galleries	Pearson Correlation	1.000								
	Sig. (2-tailed)									
	N	75.000								
I'm not interested in art	Pearson Correlation	.230*	1.000							
	Sig. (2-tailed)	.047								
	N	75	75.000							
Artworks have increased my enjoyment	Pearson Correlation			1.000						
	Sig. (2-tailed)									
	N			75.000						
Artworks are an intrusion in the area	Pearson Correlation	.394**	.347**	-.230*	1.000					
	Sig. (2-tailed)	.000	.002	.047						
	N	75	75	75	75.000					
There is too much artwork here	Pearson Correlation	.579**	.382**	-.276*	.627**	1.000				
	Sig. (2-tailed)	.000	.001	.016	.000					
	N	75	75	75	75	75.000				
I would like to see more artwork	Pearson Correlation	-.478**	-.237*	.321**	-.340**	-.533**	1.000			
	Sig. (2-tailed)	.000	.041	.005	.003	.000				
	N	75	75	75	75	75	75.000			
The artworks have increased my knowledge	Pearson Correlation			.358**			.270*	1.000		
	Sig. (2-tailed)			.002			.019			
	N			75			75	75.000		
The artworks have made me think about the marsh	Pearson Correlation			.268*				.503**	1.000	
	Sig. (2-tailed)			.020				.000		
	N			75				75	75.000	
*. Correlation is significant at the 0.05 level (2-tailed).										
**. Correlation is significant at the 0.01 level (2-tailed).										

Bennachie Correlations										
		Art is best left in galleries	I'm not interested in art	Artworks have increased my enjoyment	Artworks are an intrusion in the area	There is too much artwork here	I would like to see more artwork	The artworks have increased my knowledge	The artworks have made me think about the marsh	I would like an explanation of the works
The artworks have made me think about people in the marsh	Pearson Correlation		-.266*	.284*			.315**	.287*	.241*	
	Sig. (2-tailed)		.021	.014			.006	.013	.037	
	N		75	75			75	75	75	
I would like an explanation of the works	Pearson Correlation									1.000
	Sig. (2-tailed)									
	N									75.000
I like to find artwork by accident	Pearson Correlation									
	Sig. (2-tailed)									
	N									
Art gallery visiting	Pearson Correlation		.242*							
	Sig. (2-tailed)		.036							
	N		75							
Occupation	Pearson Correlation				-.229*					-.259*
	Sig. (2-tailed)				.048					.025
	N				75					75
Education	Pearson Correlation	.294*								
	Sig. (2-tailed)	.010								
	N	75								
*. Correlation is significant at the 0.05 level (2-tailed).										
**. Correlation is significant at the 0.01 level (2-tailed).										

[illegible]

[illegible]

[illegible]